DELHI

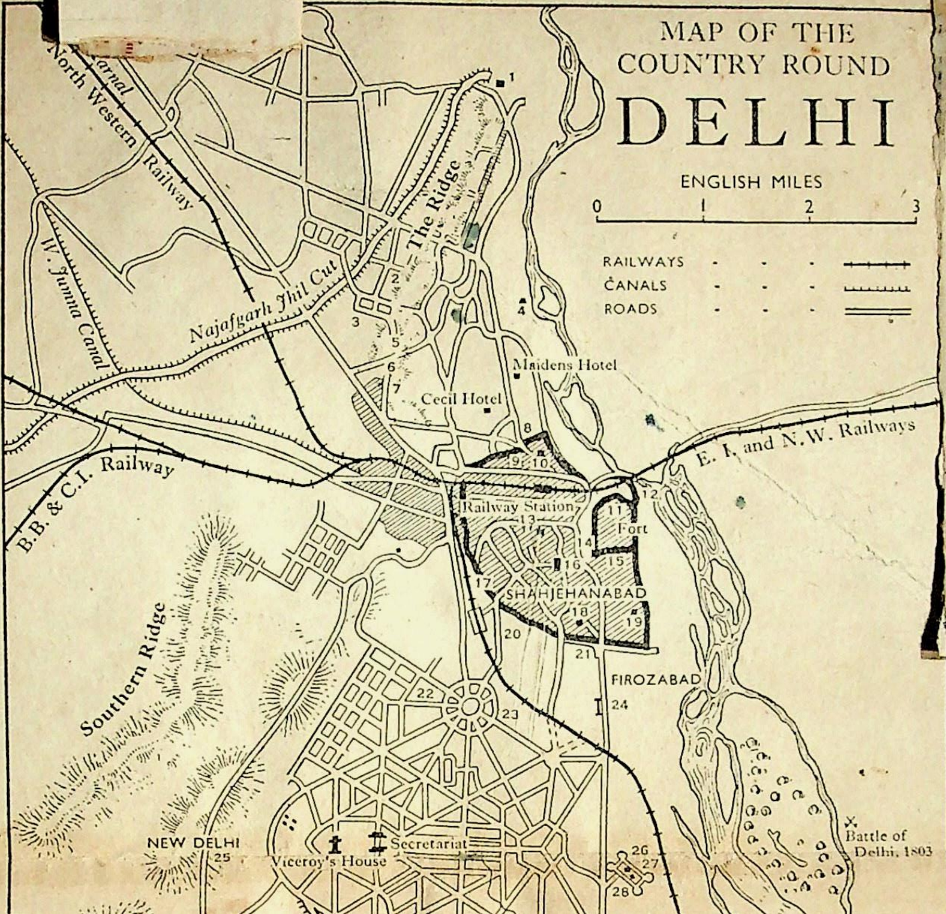
Its Monuments and History

By T. G. P. Spear

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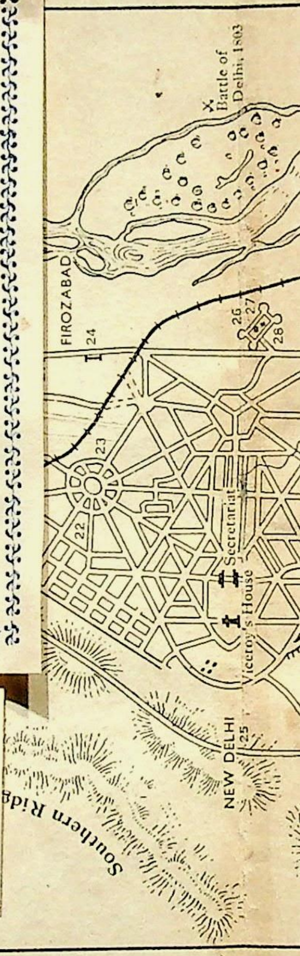
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1 Shah Alam's Dargah
2 Delhi University
3 St Stephen's College
4 Metcalfe House
5 Pir Ghaib
6 Hindu Rao's House
7 Asoka Pillar on Ridge
8 Kashmir Gate of City
9 Hindu College
10 St James's Church
11 Red Fort
12 Salimgarh
13 Chandni Chowk
14 Lahore Gate of Palace
15 Delhi Gate of Palace
16 Jama Masjid
17 Shahjehanabad
18 Kalan Masjid
19 Zinat-ul-Masajid
20 Anglo-Arabic College
21 Delhi Gate of City
22 Lady Hardinge Medical College
23 Jantar Mantar
24 Firozabad
25 New Delhi
26 Purana Kila
27 Sher Shah's Mosque
28 Sher Mandal
29 Tomb of Safdar Jung
30 Tomb of Muhammad Shah Sayyid
31 Tomb of Sikandar Lodi
32 Nameless tomb at Khairpur
33 Khairpur Mosque and Bara Gumbad
34 Tomb of Atgah Khan
35 Tomb of Humayun
36 Mosque and Tomb of Isa



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35 Tomb of Humayun
36 Mosque and Tomb of Isa Khan
37 Jama'at Khana Mosque
38 Chausath Khamba
39 Tomb of the Khan Khanan
40 Mirza Najaf Khan's Tomb
41 Tomb of Mubarak Shah Sayyid
42 Moth-ki-Masjid
43 Hauz Khas
44 Tomb of Firoz Sha
45 Siri
46 Bijay Mandal
47 Jahanpannah
48 Walls of Roshan Chi Delhi
49 Begumpur Mosque
50 Khirki Masjid
51 Tomb of Bahlol Lodi (reputed)
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55 Alai Minar
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57 Qutb Minar
58 Quwwat-ul-Islam Mosque
59 Alai Darwaza
60 Dargah of Khwaja Kutb-ud-din
61 Moti Masjid (in Kutb-ud-din's Dargah)
62 Tughlakabad
63 Tomb of Ghiyas-ud-din Tughlak
64 Adilabad





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DELHI

ITS MONUMENTS AND HISTORY

By

T. G. P. SPEAR, PH.D.

INDIAN BRANCH

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HOW TO READ THIS BOOK

THIS book is not meant to be read all at once, like a novel. Nor is it meant to be learnt by heart, like a textbook. But I do want you to read it, and this is the way you should do so.

You should read the book a chapter at a time. When you have a lesson on the Tughlaks, read the chapter on Tughlakabad. When reading about Firoz Shah, read the chapter on Firoz Shah Kotla and Hauz Khas. When you read about Humayun and Sher Shah look up the chapter on the Purana Kila ; when Shah Jehan is the subject, look up the chapter on the Fort. When you have done this, try to go and see the places you have read about. You need not wait for your teacher to organize parties. If you have a bicycle you can go to many places in an afternoon with your friends.

Another way to read the book is this. Whenever you visit a monument—with your friends, your family or your school-fellows—read, on your return, the chapter about it in the book. When, for instance, you go to the Qutb or the Lodi Park, look up the book afterwards and see what it says about them. Read the chapter on architecture in little bits. When you visit Hindu buildings, see what the book says about Hindu architecture, and when you visit a Mogul monument, see what it says about the Mogul style, and so on.

The book is not meant to worry you but to help you to understand history and to enjoy the great and beautiful monuments which lie all around you in Delhi.

In St Paul's Cathedral, London, there is a tablet to the architect, Sir Christopher Wren. Underneath it there is an inscription in Latin which says, 'If you seek his monument, look around you'. Similarly, if you seek the monuments of history in Delhi, look around you.

T.G.P.S.

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PART I—THE CITY

1. THE FORT

We will start our study of Delhi by visiting the most famous non-religious monument of the city, the palace of Shah Jehan. The people have always called it the *Lal Kila* or Red Fort. But Shah Jehan called it the *Urdu-i-Mu'alla*. In the time of Akbar Shah II and Bahadur Shah it was called the *Kila-i-Mu'alla* or the Fort of Exalted Dignity.

Shah Jehan's is the most famous of all Indian royal palaces. It is a model of all the others. First let us understand the different parts of a royal palace. Every palace had at its entrance a *Naqqar Khana* or *Naubat Khana*. There the imperial band played several times a day, and the great royal drums were kept. None but royalty might use them. Next comes the Hall of Public Audience or *Diwan-i-Amm*. This is where the emperor sat in public Durbar. He received ambassadors, reviewed troops, and transacted public business. Then comes the *Diwan-i-Khas* or Hall of Private Audience. Here the emperor received private visitors and his counsellors of state. Admission to the Diwan-i-Khas was a great privilege like membership of the Cabinet today. Besides this the emperor had his private rooms where he entertained his friends. A Mogul palace always had some magnificent baths or *hammam*, and a mosque for the emperor's private prayers. Then there was the *zenana*. There was always in the zenana a special palace which belonged to the *Padshah Begum*, or chief lady of the Court.

The first thing to notice in Shah Jehan's palace is the great wall or curtain which stands in front of the Lahore Gate. This was built by Aurangzeb, and its object was to save the nobles the trouble of walking the whole length of the Chandni Chowk. Everyone had to walk in the presence of the emperor. Before this wall was built the emperor, when he sat in the Diwan-i-Amm, could see right down the Chowk.

Inside the Lahore Gate is the **Chattar Chowk,** or covered bazaar. This covered bazaar is unique in Mogul architecture. Here the merchants of Delhi sold their goods to the nobles of the Court.

Passing through the Chattar Chowk we come to the **Naqqar Khana.** Here the imperial band played six times a day. The musicians sat upstairs, where there is now a war museum. This was the entrance to the palace proper. The Emperor Ahmad Shah, was murdered in this building in 1754. Between the Naqqar Khana and the Fort wall was a space occupied by the quarters of the troops on guard at the palace gates. It was a great privilege to guard the palace and was much sought after. The Rajputs were often on duty.

Inside the Naqqar Khana is the **Diwan-i-Amm.** The hedges mark the positions of the old walls. The Diwan-i-Amm was covered with white plaster or *chunam*. Within the pavilion the nobles stood in rows facing each other according to their rank. The royal princes stood next to the throne, and the *Wazir* sat on the marble *takht* below it. The emperor sat above and you can see the door by which he entered. Shah Jehan and Aurangzeb sat here twice a day on most days of the week. The lesser nobles stood outside the Hall. There was a special railing to separate them from the rest of the crowd. Behind the emperor's throne

there is some mosaic work done by a French artist. The Moguls were proud of their foreign artists and employed as many as possible. One of the pictures is of a man playing a violin. This represents Orpheus, the Greek god of music. These stones were taken away at the Mutiny (1857), but Lord Curzon discovered them in London and put them back here. In the hot weather great red curtains were hung round the Hall to keep off the sun. You can still see the rings to which they were fixed.

To the left of the Diwan-i-Amm is a path which leads out of the court. Here was a gateway called the **Lal Purdah,** because a red curtain hung there. It was a great privilege to enter this gate. Only the emperor's special favourites did so. They were called *Lal Purdaris.*

Next we come to the **Diwan-i-Khas.** The throne in the Hall is the one which took the place of the Peacock Throne which Nadir Shah carried away to Persia. Here Nadir Shah sat when he gave the empire back to Mohammad Shah. It was much used by the late emperors. Here Ghulam Khadir blinded Shah Alam, and here Shah Alam received Lord Lake, the British General, in 1803. King George V held a Durbar here in 1911, and the Prince of Wales another in 1921.

Turn left and you come to the royal baths. Close to these is the mosque or private royal chapel. On state occasions the emperor went to the Jama Masjid, but otherwise he prayed in this mosque. Aurangzeb built this mosque and often prayed here. Now we enter the palace garden. It is a fine example of a Mogul garden and was called the **Hayat Baksh** garden. Part of it is covered by the barracks. Beyond this garden was another, called the Moonlight Garden or **Mehtab Bagh** because it contained flowers which blossomed by moon-

light. You can see where the water ran down stone waterfalls. At the end of the terrace is the **Shah Burj,** where the emperor held secret meetings with his ministers. From this tower Prince Jehandar Bakht, eldest son of Shah Alam, was let down by a rope when he fled from Delhi in 1787. The little pavilion half-way along the terrace was built by Akbar Shah II. He and Bahadur Shah often sat there. The flower-beds show the course of the stream which ran right through the palace. It was called the *Nahr-i-Behist* or Stream of Paradise, and it was fed by an aqueduct from the canal which ran through the Chandni Chowk.

Now we will return to the Diwan-i-Khas. On the other side of the Hall are the private apartments of the emperor. One of these is furnished in Mogul style and you should look at it very carefully. Notice the scales of justice carved in the marble of the *Bhaitak* (sitting room). Here the emperor entertained his friends. The *jharoka* or balcony is the place where the emperors sat to show themselves to the crowds. The people gathered on the plain below and the emperors sat there once every day.

Beyond the private apartments is the *Rang Mahal* or Palace of Colour. This was the palace of the Padshah Begum. It was much damaged in the eighteenth and nineteenth centuries. But it was once very beautiful indeed. Beyond this is another building which is now the museum. It is full of interesting things which your teachers will explain to you. Notice specially the Mogul costumes and the pictures. You must come here many times before you can see everything. The rest of the zenana was pulled down to make room for the barracks.

ADDITIONAL NOTES

THE Archaeological Department has published an excellent guide to the palace (price, Re 1). It has a picture of the palace as it used to be. You should study this carefully and it will tell you all you want to know about the palace. There is a separate guide and catalogue to the Museum. This you should also have (so that you can explain it to your pupils). The following points may be mentioned:

(i) The swivel guns in the verandahs. These were placed on camels. Nadir Shah used them with great effect at the battle of Karnal.

(ii) The Mogul paintings inside the museum.

(iii) The Mogul costumes, including dresses of Zinat Mahal Begum and Bahadur Shah. On the wall near them is a photograph of Bahadur Shah, taken after the Mutiny.

(iv) The various ornaments (chessmen, etc.) in the glass cases.

The Mogul ceremonial is described by the Frenchman Bernier in his *Travels*. Lane Poole in his *Mediaeval India* quotes from him.

Notice as you walk round how the different parts of the Palace fit together. Then read the inscription in the Diwan-i-Khas.

You may wonder why the Moguls built their halls with only pillars but no walls. The reason is that they came from central Asia where they always lived in tents. The kings held their Durbars in great tents or *shamianas*. When the Moguls came to India and were rich they built in stone, but they still thought of their tents. The Diwan-i-Amm is a shamiana in stone.

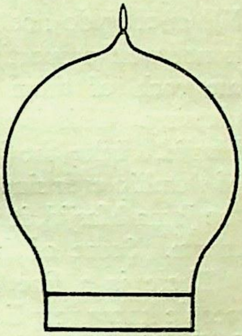
A branch of the Jumna used to flow between the Salimgarh and the Fort. It then joined the main river which ran roughly where the modern road now is. There was thus a space where crowds could gather and animal-fights (of which the Moguls were very fond) could take place.

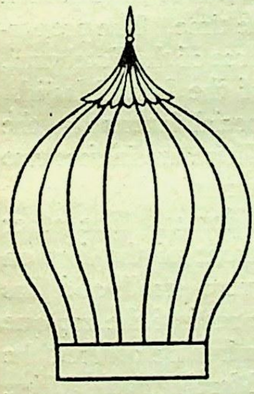
2. THE MOSQUES OF DELHI

THE best and biggest mosque of India is the **Jama Masjid** of Delhi. There are very few mosques in the world that are bigger. You can yourself go and see this mosque. When you enter the mosque stand in the courtyard and look at its beautiful proportions, its shapely domes and the Arabic inscriptions against a background of white marble. Then climb up one of the minarets and look at the view around you. You will notice that the mosque is situated on a rock and that there is no place higher than this in the city. The Red Fort also is lower. A great emperor like Shah Jehan chose the highest and best site for this house of worship.

The Jama Masjid was built by Shah Jehan. The architect was Ustad Khalil. You should respect the architect as much as the emperor, because such architects are not born very frequently in this world. If either the architect or the emperor had not existed we should not have possessed such a magnificent building. The greatest quality of this building is that from whatever point or in whatever light you look at it, it still retains its beauty. Whether it is sunrise or sunset, night or day, moonlight or broad daylight, its charm is always the same. Looked at from any angle its grandeur remains the same. Whenever you pass by it look at it carefully, and you will yourself recognize the truth of this statement. The present *imam* is the descendant of the *imam* appointed by Shah Jehan himself ; thus there is a link with the Mogul period in Delhi even now. The Jama Masjid is the best of all Mogul mosques, therefore you should study its characteristics closely. Two of the special features of Mogul mosques are their domes and their minarets. Before the time of the Moguls

separate minarets were not added to mosques in Delhi. A mosque with minarets which are detached from the main building in Delhi is always one built in the Mogul period. The other special feature is their domes. The early sultans only built *half-domes*—that is a dome which is a quarter of a circle only. The Moguls introduced *full* domes. These are domes which are a full semicircle. You can see this kind of dome in Humayun's Tomb. But then the Moguls went further. They made the domes more than a semicircle, so that it curved inwards at the bottom, like this. The band at the bottom before the dome starts is called the *drum* (because it is shaped like one). This form of dome is called *bulbous*, because it looks something like a bulb. The Moguls used marble for their domes whenever they could. But they added little strips of black marble in the white like this. You can see them in the Jama Masjid and in the other Mogul mosques of Delhi.





After the Jama Masjid, the most important mosque in Delhi is the **Fatehpuri Masjid** at the end of the Chandni Chowk. It was built by Fatehpuri Begum, a wife of Shah Jehan. The materials and work of the mosque are very good but the whole building is not as

fine as the Jama Masjid. The reason for this is that the proportions of the building are not so good. In particular the domes do not seem to fit the mosque as well as they do on the Jama Masjid. When the parts of a building fit together so that the whole building looks beautiful, we say that the building is well proportioned. When they do not fit together we say that the building is not well proportioned. Sometimes the different parts are each of them good but the whole effect is not pleasing. This is what has happened to the Fatehpuri Masjid. Like the Jama Masjid, this has been a centre of worship ever since the reign of Shah Jehan, but unlike the Jama Masjid, it still has a lot of property and endowments. Some of this is used to help poor students.

There is a fine mosque in Daryaganj which many people know very little about. But it is one of the largest in Delhi. It is called the **Zinat-ul-Masajid** (Ornament of Mosques). It was built by Zinat-un-Nissa, one of Aurangzeb's daughters. She was a very pious woman and was also a good Persian poet. She was the Padshah Begum of Aurangzeb's court for some time. The proportions of the mosque are better than those of the Fatehpuri, but they are not as good as those of the Jama Masjid.

There is one more mosque of special interest in the city. That is the **Sonehri Masjid**. There are in fact two Sonehri Masjids. One is in the Chandni Chowk, close to the **Kotwali**, and has three gilt domes. The other stands by itself on the maidan in front of the fort on the Daryaganj side. This one is very small and has no gilt on its domes. It was on the roof of the mosque by the Kotwali that Nadir Shah sat when he ordered the massacre of Delhi citizens on 22 March 1739. These mosques were both built in the eighteenth century. That in the Chandni Chowk was built by Roshan-ad-

Daulah, the favourite Minister of Mohammad Shah. He was killed at the battle of Karnal and is buried at Nizam-ud-din.

There is one more mosque which you must visit. It is the **Kalan Masjid** near the Turkoman Gate. It is a relic of Firoz Shah's city of Firozabad and was built by his *Wazir,* Khan Jehan. Khan Jehan built several mosques, and all of them are very much alike. The best ones are the Kalan Masjid, the Khirki Masjid (near the Qutb) and a mosque at Nizam-ud-din. The Kalan Masjid is a typical example of a Tughlak mosque, and like all Tughlak buildings, it has very little ornament. But its proportions are very good indeed.

ADDITIONAL NOTES

THE special points of the Mogul style are dealt with in the section on architecture. There is one thing which is useful to remember. It is that the later the date of a mosque the more bulbous is the shape of its dome. Also, the later the date, the larger are the black strips on the dome. Compare the thin stripes of the Jama Masjid with those of the Zinat-ul-Masajid, which was built fifty years later. Later mosques have thicker stripes still. The later mosques also do not have such good workmanship. This is a rough guide to the dates of Mogul mosques.

You can visit the Mogul mosques in connexion with your lessons on the Mogul emperors. You can read any inscriptions they contain, and find out when they were built and who built them. Then Kalan Masjid can be visited when you are reading about Firoz Shah.

3. THE CITY

THE city of Delhi is full of every kind of historical monument. There are mosques, palaces, houses, serais, streets and gardens. Some of the greatest and most

exciting events in India have happened here. You can walk all over the city for yourself, and here we shall only mention some of the more important places.

Shah Jehan's streets. Shah Jehan built three great streets in Shahjehanabad. He did this so that there might be sufficient space for the great state processions. The streets of Agra were very narrow and this was one of the reasons why Shah Jehan came to Delhi. These three great streets were the Chandni Chowk, a road from the Delhi Gate of the Fort to the Jama Masjid, and a road from the Delhi Gate of the Fort to the Delhi Gate of the city. Part of this road is now the Faiz Bazaar. The road to the Jama Masjid and its bazaar was destroyed after the Mutiny when all the houses on the present maidan were taken away. This road was used by the emperors when they went in state to the Jama Masjid. The Chandni Chowk was the chief road for processions. Here Shah Jehan and Aurangzeb passed in pomp; here Dara Shikoh was led a prisoner through the sorrowful Delhi crowds; here Nadir Shah and Ahmad Shah Abdali rode in triumph. Here came Madho Rao Sindhia, the Maratha, and Ghulam Kadir, the Rohilla. The last state procession was in 1912 when Lord Hardinge entered Delhi, for the first time. The Chandni Chowk is one of the most historic streets in the world. In Mogul times a canal ran down the centre. This was restored in 1820 when Ali Mardan's canal was repaired. But about 1910 it was covered in and now runs underground. The present Queen's Gardens once contained the royal serai for travellers and it was then known as the Begum Serai.

The walls. The walls were built by Shah Jehan and repaired by the British. A walk round them is very interesting. The distance is about four and a half miles.

Where the wall has been taken away a road follows the line of the wall. The towers which you find at intervals are called bastions. The big square ones were added by the British. The stretches of wall in between are called 'curtains'. Cannons were placed in the bastions which could shoot anyone trying to climb the curtains. The bastions were said to command the curtain walls. At intervals you will find round towers detached from the walls. These were also built by the British. They are called Martello towers after an engineer called Martello, who invented them. Their purpose was the same as the bastions. You can tell the parts of the wall built by Shah Jehan and the parts built by the British by the stones they used. Shah Jehan used a thin red brick, the British, square blocks of Delhi stone. As you go round count up the gates and make a list of them. Then see which ones have now been taken away. All the fighting in the Mutiny took place on the north side from the Kashmir to the Lahore Gates. When the Marathas attacked Delhi in 1804 the fighting was on the south side, from the Delhi to the Ajmer Gate.

The Anglo-Arabic College. This is the only Mogul *madrasa* which is still a place of education. It was founded by the father of the first Nizam, Ghazi-ud-din Khan, who died in 1710, and himself lies buried there. It has been in turn an Arabic madrasa, an oriental college, a police station, a high school, and it is now a college again. The plan of the college is a model for other colleges in India, with its mosque and beautiful courtyard.

The grave of Sultan Raziya. Sultan Raziya was the only empress of India in Muslim times. She reigned from 1236-40 and was then deposed by the nobles. Her grave is near the Turkoman Gate, in Muhulla Bulbuli Khan.

Nineteenth-century buildings. Though the buildings of the nineteenth century are not of great value from the artistic point of view, they have historical associations and we should not despise them. They serve to remind us of famous characters in the immediate past.

First let us visit Lloyd's Bank off the Chandni Chowk. You turn down a lane close to the Imperial Bank, and you will see it in front of you. It was the Delhi palace of the Begum Samru of Sardhana. It was built a hundred and twenty years ago and is designed in the classical or Greek style which the British brought with them to India. The hall of the Bank is the old Durbar Hall.

Next we will go to Kashmir Gate. As soon as you pass under the Lothian Bridge you see some old buildings. The inscription tells you that this was the gateway of the magazine which was blown up in the Mutiny. Then we come to the Government High School. This was first the palace of Dara Shikoh. Its grounds extended right to Kashmir Gate. In 1803 it became the British Residency. Lord Metcalfe and Sir David Ochterloney lived there. Bishop Heber, the famous traveller, stayed there. The British added the pillars and verandah which you now see. A little further on you come to St James Church. This was built by the famous Colonel James Skinner. He first served Daulat Rao Sindhia. But when Sindhia was going to fight the British he was dismissed. He joined the British and raised a regiment known as Skinner's Horse. Once when he was in Sindhia's army he was left wounded on the battlefield. He vowed that if he escaped he would build a church to the glory of God. This is the church which he built. It was said to be an imitation of St Paul's Cathedral in London but is actually modelled on a church in Venice. Skinner

is buried in the Church and his friend William Fraser, who was murdered in 1835, is buried in the compound. You will see a Ball and a Cross in the compound. This is the one which the mutineers shot at during the Mutiny.

Opposite the church stands the Hindu College. This was Colonel Skinner's Delhi house. His son lived on there until the Mutiny. It is a good example of the kind of houses which people built before the Mutiny all over north India. You will notice a small mosque just opposite the church. Some people say that Skinner built this mosque. This is wrong. There is an inscription in Persian which you can read for yourself. It was built by Fakr-ud-din Khan in 1717.

ADDITIONAL NOTES

THERE are many old houses in the city which once belonged to famous men. It will be interesting to inquire about these and to find out if there are any in the neighbourhood of your school or home. Many houses between the Chandni Chowk and the Fort were swept away after the Mutiny, and many more were destroyed when the railway was built. Just outside the city are the **Roshanara Gardens** which the Princess Roshanara built and where she lies buried. They are well worth a visit, but remember that the garden is not now arranged as Roshanara planned it. It is larger than it used to be and is arranged according to the English style instead of the Mogul.

The Begum Samru's palace. A very pleasant trip in the cold weather is to Sardhana, which is twelve miles from Meerut. You can go there by bus. The Begum built two palaces there and a large church. It contains a very fine marble monument to the Begum, which was carved by an Italian artist.

Sadar Bazaar Road. The road which runs from the Sadar Bazaar to the Lady Reading Health School was built by Sir Charles Trevelyan. It was part of his plan for a model suburb of Delhi in 1830. Trevelyan married the great Macaulay's sister and was the grandfather of Professor **G. M. Trevelyan**, the

Regius Professor of History in Cambridge, and the author of the best history of England which has yet been written.

The Government High School. This was the Residency before the Mutiny. Then it was used by the Delhi College, which was very famous in its day. After it closed St Stephen's College was opened to take its place and for a long time it was the only college in Delhi. There is very little now left of Dara Shikoh's building, but in some of the classrooms you can see traces of Mogul carving.

Salimgarh. Salimgarh was built by Salim Shah Suri, the son of Sher Shah. Its purpose was to guard the ford of the Jumna. There is nothing now left of it except the walls. In Mogul times it was used as a state prison. Dara Shikoh and others were confined there. Where the bridge now is there used to be a Bridge of Boats.

4. THE CIVIL LINES

There are many more historical monuments to the south of Delhi than to the north. But in the Civil Lines there are some very interesting ones, both British and pre-British.

Before the Mogul period the Ridge was a place for hunting, as we shall see when we go there. Under the Moguls all this area was covered with gardens. The gardens and pavilions of the Moguls lined the river right up to Wazirabad. Behind the Ridge they extended near the canal right to Azadpur. All this area was the West End, both of Mogul and of British Delhi.

We will leave the city by the Kashmir Gate and first walk to the **Qudsia Gardens**. Part of this is the old Qudsia Bagh built by Qudsia Begum, the wife of Mohammad Shah and the mother of Ahmad Shah. She was a great Mogul lady of the first half of the eighteenth century. You can still see the entrance gateway, the mosque and the two pavilions. They are now the

Garden Superintendent's house and the Masonic Hall respectively. There was once a fine stone terrace, which is now a green bank. The river ran just below along the Bela road. There were many other gardens like this along the river and you can still see the old stones and bricks lying about.

Next we will go to the **Ridge.** The first thing to see is a small pillar near the Hindu Rao Hospital. This is part of an Asoka pillar and was set up here by Firoz Shah. He brought it from Meerut, where he found it, because he liked old monuments. There is another Asoka Column at Firoz Shah Kotla, which is complete. These pillars were of solid stone, and on them Asoka carved his famous Edicts. They were made about 250 B.C. and are the oldest monuments in Delhi.

A little further along the road is a tall stone building and further on still an old mosque. These buildings belong to a palace which Firoz Shah Tughlak built here about 1360. He came here to hunt and so built himself a hunting lodge or *shikargarh.* It was called the **Khush-ki-shikar** and now is known as the **Pir Ghaib.** There is another like it near the great tanks on the Ridge behind New Delhi. From the palace an underground passage ran to the plain below. It is now blocked up because it has become unsafe. It is just about here that Mallu Khan attacked Timur in 1398. Look over the Jumna and if the day is clear you will see in the distance a village on a small hill. This is Loni, where Timur's army encamped before he crossed the Jumna. It was then a flourishing town but is now only a village. You can reach it by the light railway from Shahdara. Look up the river and you will see the chimney of the pumping station at Wazirabad. That is where Timur crossed the Jumna with his army when he came to attack Delhi.

We will now look at some of the British monuments. Close by is Hindu Rao's house, now a hospital. It was built by Sir Edward Colebrooke, the Resident of Delhi. Then William Fraser lived in it. He was murdered when he was returning to this house from a party in 1835. The man who discovered the murderer was John Lawrence. He was then a young man stationed at Panipat. After that Hindu Rao lived in the House for a long time. He was the brother of Byza Bhai the famous Rani of Gwalior. When her young son died in 1835 she had to leave Gwalior State. Hindu Rao went too, and he settled in Delhi and lived in this house. He lived in Delhi many years and was a very well-known character. From the Ridge you can also see a large house close to the river. This is the mansion built by Sir Thomas Metcalfe, which he lived in for many years. He was Commissioner of Delhi for eighteen years. He was the brother of Lord Metcalfe. He was a great admirer of Napoleon and had many books about him. He sent books to Napoleon when he was in exile at St Helena. Napoleon sent him back presents including his portrait. But the house and all its treasures were destroyed during the Mutiny by the Gujars. Before New Delhi was built Metcalfe House was used for the Council of State. Now it is the headquarters of the Public Services Commission. Perhaps you will sit for your I.C.S. examination in its hall one day.

The long white building with two towers is the old temporary secretariat. The Legislative Assembly used to sit there and many famous men like Pt Motilal Nehru, Pt Malaviya, and Mr Jinnah have sat and spoken there. On the other side of the Ridge you can see the Delhi University building. This was the Viceregal Lodge before the Viceroy's House was built in New Delhi. Lord

Hardinge, Lord Chelmsford, Lord Reading and Lord Irwin (now Lord Halifax) have all lived there. Not far off is the house in which Mahatma Gandhi fasted for three weeks in 1924 because of communal rioting in Delhi.

The British Army occupied the Ridge during the Mutiny through the hot weather and rains. Their camp was on the University grounds. There was much fighting in Subsimundi because Subsimundi was the suburb of Delhi nearest to the Ridge.

Now we will go along Alipur Road. At Timarpur we turn off and go to the river. Here there is a fine bridge built by Firoz Shah, and a mosque where Shah Alam, a Muslim saint, is buried.

Coming back to Alipur Road we will drive on until we reach the main road at Azadpur. A mile further on is Badli-ki-serai. You can see the gateway of the old serai. This was a half stage from Delhi and travellers used to rest here on the first day of their journey to the north. Leave the road on the left, walk between the serai and Badli village, cross the railway and you will see, half a mile away, a grove of trees. This is the famous **Shalimar Garden** of Delhi, which Shah Jehan built. It is now a fruit garden, but you can walk about it, and find the central pavilion. There is also a lotus pond and an old waterfall. Aurangzeb stayed here when he was pursuing Dara Shikoh in 1658, and here he crowned himself Emperor of India. When the British came to Delhi the Resident Sir David Ochterloney and Lord Metcalfe used it as a country house. Once this garden was as fine as the Shalimar Garden at Lahore.

ADDITIONAL NOTES

Very little has been said about the Mutiny in this chapter. This is because all the facts are easily accessible in many books.

The British Army marched along the Grand Trunk road from Karnal. They defeated the mutineers at Badli-ki-serai, and then occupied the Ridge. Their camp was on the University site behind. It was protected by pickets on the little hills which are now being removed by the Improvement Trust. Their rear was protected by the Najafgarh drain. On the other side there was a post on the mound near Metcalfe House. The sites of the batteries for the final bombardment are marked by inscriptions. You can get more details from Sharp's *Delhi* or Newell's *Three Days in Delhi*. A very good account of the siege is to be found in Fanshawe's *Delhi Past and Present* (available in the Hardinge Library). It is written by Lt (later Field-Marshal) Norman, who was present at the siege. One of the best eye-witness accounts is by Lord Roberts.

Flagstaff Tower was built by the British. It was here that the English survivors waited on 11 May for the troops from Meerut who never came. The old magazine is still standing close to the river bank near Shah Alam's mosque at Wazirabad. This contained great stores of ammunition and it was not blown up like the magazine in the city. It kept the mutineers supplied throughout the siege. The mutineers came from down country (Oudh) and were not Delhi men. They were called *Poorbeahs* because they came from the east. All the evidence shows that they were heartily disliked and feared by the people of Delhi, and even by the emperor himself. The citizens of Delhi suffered very much from both sides. In wartime it is always the peaceful citizens who suffer most.

There is a new life of Charles, Lord Metcalfe, which tells us much about Delhi. It is by Edward Thompson. You should read it in your school library. There is another book by C. F. Andrews, called *Maulvi Zakaullah of Delhi*. It tells us much about the city before the Mutiny and you should read that also in your school library.

PART II—AROUND THE CITY

5. FIROZ SHAH KOTLA

FIROZ SHAH was the last of the great Tughlak kings who ruled Hindustan in the fourteenth century (1351-88). The first of them was Ghiyas-ud-din, who built Tughlakabad. The second was Mohammad Shah, who built the palace near the Qutb, nowadays called the Bijay Mandal. Mohammad Shah was a cruel and eccentric king who made all the citizens of Delhi move to Daulatabad in the Deccan and drove many others to revolt. Firoz Shah was his cousin. He succeeded to the throne when Mohammad died, while besieging the fortress of Thatta (near Karachi) in Sind. Firoz Shah led his army back to Delhi and then began to settle his kingdom. Firoz was a prudent and wise king, who thought of the good of his people. He was learned and pious. He loved peace and spent his revenues on public works instead of on waging more wars. On the whole the people were happier under his rule than they had been for a long time. One of the best things that Firoz Shah did was to dig the canal which nowadays we call the Western Jumna Canal. It started from the Jumna near Karnal and one branch came to Delhi and one branch went to Hissar and Sirsa. The canal used to be broader than it is now. If you go along the Western Jumna Canal from Delhi for a few miles you will see one of the banks which Firoz built, running parallel to the present canal banks. This canal brought water for the peasants so that their crops grew even if the monsoon failed. Later on the canal was damaged and the water

ceased to run until Shah Jehan repaired it again. The officer who did this was Ali Mardan Khan and so the canal came to be called Ali Mardan's Canal. When Ahmad Shah Abdali took Delhi the canal was ruined again, but in 1820 the British repaired it and ever since the water has flowed freely. So Firoz Shah was a great benefactor of the people.

Firoz Shah Kotla. Firoz Shah was very fond of building, so when he had settled his affairs, he decided to build a new palace. There were already three royal palaces, one at Siri, one at Bijay Mandal, and one at the Qutb. But Firoz Shah decided to build another by the banks of the Jumna, where he could feel the cool breezes from the mountains and the river. So he built Firoz Shah Kotla and called it Firozabad. When you enter the gate today, the big open space on the left, which is now a green lawn, was the public part of the palace. On the right are the halls of public and private audience. On the left of the big lawn is a deep *baoli*, where the king used to cool himself in the hot weather. Near here Alamgir II was murdered in 1759 by the order of his minister Imad-ul-mulk.

Asoka's pillar. On the other side of the palace is a great mosque which was the Jama Masjid of Firoz Shah's time. It has no fine ornament now, but look at its fine and noble proportions. Close to the mosque is a building with a pillar on top of it. This building was part of the private apartments of the king, and the pillar is Asoka's pillar. The pillar was originally erected by Asoka near Ambala in 250 B.C. Firoz Shah found it when hunting, and as he liked old monuments, he transported it to Delhi on a great carriage with forty-two wheels. Hundreds of men were employed to drag it. It used to have a small golden dome on the top of it, but that

disappeared when the Marathas and Jats plundered Delhi in the eighteenth century. On the pillar there is an inscription which nobody could read until a hundred years ago, because it is written in Pali, the sacred language of the Buddhists. This language is still the sacred language of Ceylon where many people are still Buddhists. Pali is a language something like Sanskrit, and all the books of the Buddhists are written in it. The inscription contains various Edicts of the great Emperor Asoka, the first of which is an order not to kill certain animals. When you stand beside the pillar, look for the Jumna and you will find that it is quite a long way off. In Firoz Shah's time it ran close to the palace wall, but since then it has receded.

Firoz Shah loved repairing old buildings as well as building new ones. Therefore he is called the royal archaeologist. He repaired the Qutb Minar, which had been damaged by an earthquake, and the two top stories (in white stone) were built by him. He also repaired the Hauz Khas, a great tank near the Qutb, and built his tomb on one corner of it. Close to his tomb he built a great *madrasa* or college for the study of Arabic. Today we should call it a university. Firoz Shah was very fond of hunting so he built a hunting lodge on the Ridge. You can still see its remains close to the Hindu Rao Hospital.

Firozabad. Around the palace of Firoz Shah there grew up a great city, which spread out as far as the railway to Muttra, and over the Press Quarters of New Delhi and part of the present city of Shahjehanabad. The Kalan Masjid in the city is one of the mosques of Firoz Shah's city and there is another mosque close to the Irwin Hospital. This city continued to exist right down to the eighteenth century, but people then abandoned it

because it had no wall and gave no protection against dacoits and looters. People took all the stones of the houses away so that now only the palace and the mosques are left. Firoz Shah died in 1388, at the age of 90. Except for Aurangzeb, he was the oldest of all the Kings of Delhi. Ten years later Timur came and destroyed the Tughlak empire.

ADDITIONAL NOTES

THE style of the Tughlak period has certain very distinctive features which enable it to be very easily distinguished,

(i) It is very heavy and massive. The walls of the buildings often slope outwards and remind one of the buildings of ancient Egypt. This gives the impression of great strength. *Examples*: Tughlakabad. Tomb of Ghiyas-ud-din Tughlak.

(ii) The material used is the plain local stone. This was covered with plaster, but often the plaster has peeled off and only the stone is left without any ornament. The only important Tughlak building with red stone and white marble is the tomb of Ghiyas-ud-din Tughlak at Tughlakabad. We do not know the reason for this for certain, but we may suggest two possibilities.

(a) The whole revenue of the empire was used in repressing the constant rebellions and the Deccan campaigns.

(b) After Mohammad Tughlak removed the inhabitants of Delhi to Daulatabad skilled stonemasons were lacking. Both before and after this time red stone and marble were used, so this is a good indication.
Example: Firoz Shah Kotla.

(iii) All Tughlak buildings employ the true arch with a keystone (explained elsewhere). *Example*: Tughlakabad.

(iv) The Tughlaks built pillars in their arches and verandahs in the Hindu style, i.e. one slab of stone is laid horizontally across two upright slabs to form the door or pillar.

(v) The proportions of the buildings are always fine for all their sterness. *Example*: Mosque at Firoz Shah Kotla.

In general, any building which is rough and heavy but well proportioned and which uses pillars for its doors and verandahs,

is likely to be a Tughlak building. These indications will enable you to tell for certain. Remember these points and as you go about try to identify the different styles.

Examples of the Tughlak period worth visiting: Firoz Shah Kotla, Kalan Masjid, Khirki Masjid (two miles from the Qutb), Hauz Khas, Bijay Mandal, Tughlakabad and the tomb of Ghiyas-ud-din Tughlak.

6. PURANA KILA

THE Purana Kila stands on the site of the city of Indraprastha. Indraprastha is the first city of Delhi and was the capital of the Pandavas in the great war of the *Mahabharata*. The Purana Kila was probably the palace or citadel of Indraprastha and the houses of the city extended over the plain between the Purana Kila and Humayun's tomb. We do not know for certain that this is so, but it is quite likely. All the other cities of the Pandavas—Baghpat, Tilpat, Sonepat and Panipat—are known, and Indraprastha is quite near to them. We do not know for certain because there are no buildings left from those times. The reason for this is that in those days men built their houses of mud and their palaces of wood, which have all been burnt or carried away by later people. You can imagine King Yadhisthira holding his court in the Purana Kila, and all the busy life of a great city going on around. You can imagine the heroes riding in on their horses, or driving out to battle in their chariots. Perhaps they drove over the ground where the War Memorial Arch now is when they went out to the great battle of Kurukshetra.

Remember that there is nothing now left of ancient Indraprastha. The walls you now see were built long after and we know nothing about what happened here in all the time between. The present Purana Kila was

begun by the Emperor Humayun in 1530 A.D. He wanted to build a new capital for the Mogul dynasty. So when his father Babur died, he came to Delhi and chose this site. The river Jumna flowed close by in those days—where the station of Nizam-ud-din is now. So Humayun could enjoy the breezes from the river in the hot weather. Humayun built a great city as well. One of the gates of the city is still left. It stands opposite the gaol and is called the **Khuni Darwaza.** You can see it as you drive out of the Delhi gate.

But Humayun did not finish his new city. In 1540 Sher Shah Suri, the Afghan, defeated him on the Ganges and he fled away to Persia. Sher Shah became the Emperor of Hindustan and he reigned for five years. He finished both the Purana Kila and the city and lived there during his reign. That is why the buildings inside the Purana Kila are called after Sher Shah.

Now we will go inside the Purana Kila. Enter by the gate which faces the Muttra road and walk along the path inside. First you will see, in the middle of the Kila, a very deep well. This was built by Humayun in order that the fort should always have water. It is a very deep well because the Fort stands on a hill. Beyond the well you will see on your left hand a mosque. This is Sher Shah's mosque. This is one of the most beautiful mosques built in Delhi before the time of the Moguls. Notice the carving and the arches, the roof and the Arabic texts. Notice also the different kinds of stone which are used, and their different colours. They are red and white and grey and black, and they make the mosque very beautiful. Lord Curzon repaired this mosque and the Amir Habibullah of Afghanistan repaired the tank in the courtyard.

The other building inside the Purana Kila is the **Sher**

Mandal. It is an octagonal (eight-sided) building, and has very steep steps leading up to the roof. This building was built by Sher Shah like the mosque. But after Sher Shah had died, Humayun came back to India and recovered his empire in 1555. He marched to Delhi and made it his capital once more. Humayun loved art and learning and philosophy and he liked to discuss these things with poets and learned men. So he used this building as a library in which to keep his books, and you can still see some of the shelves in which he kept them. One day in January 1556, Humayun was sitting on the roof of the Sher Mandal, enjoying the afternoon sun. He heard the call to prayer and hurried down the steep stone steps. On one of these he slipped and hurt himself so badly that he died soon after. You can still see one step which is broken, and it is said that it was on this step that Humayun slipped. Akbar succeeded his father Humayun as emperor and lived in Delhi for a few years. Then he decided to build a city of his own and went away to Agra.

Between the Sher Mandal and Sher Shah's mosque are some low brick buildings. These are the remains of the *hammam* or royal baths.

Notice, as you go outside, the beautiful carving of the gateways of the Purana Kila. Just as in Sher Shah's mosque, so in the gateway, different kinds of stone are used with different colours. The colours blend or mix together, and give a beautiful effect.

Outside the Purana Kila and on the other side of the road is a mosque and college or madrasa. This was built by Maham Anaga, the foster-mother of Akbar, who ruled the empire for some time when Akbar was a boy.

ADDITIONAL NOTES

The mistake which is commonly made with regard to the Purana Kila is to think that the walls are those of the ancient Indraprastha. This is impossible because the people of those times only used wood for their important buildings. We do know, however, that the site is a very ancient one. Archaeologists have found remains of the Gupta period (4th century A.D.) and it is quite possible that some day, if excavation is carried deep enough, traces of the Indus valley culture will be discovered.

Sher Shah's mosque is, with the Moth-ki-masjid near the Qutb road, the finest building of the pre-Mogul Lodi style of architecture. Note specially:

(i) How the different kinds of stone, Delhi stone, red sandstone, black and white marble are combined so as to make a beautiful colour scheme.

(ii) How the pointed arch (a Muslim feature) is combined with Hindu brackets and ornaments and the horizontal arch.

(iii) The perfect proportions of the buildings.

The Lodi style represents, as Sir John Marshall says, a perfect union of the characteristic features of the Hindu and Muslim styles. It is a permanent symbol of Hindu-Muslim unity.

The building next to Maham Anaga's mosque is a bazaar belonging to Sher Shah's city. The Khuni Darwaza (opposite the gaol) gets its name from the fact that executions took place there at the time of the Mutiny.

7. HUMAYUN'S TOMB

Humayun's tomb is one of the most beautiful Mogul monuments. There are many other interesting buildings all round it. In the days of the great Moguls, Humayun's tomb was in a suburb of the city. Near it was the shrine of Nizam-ud-din to which people went, as they do today. Probably for this reason many nobles built their tombs here. Humayun's widow and the mother

of Akbar, Hamida Banu Begum, built this tomb in 1565 A.D. Humayun's tomb is six miles from Shahjehanabad, which is a half-day's march. So many people, when they set out on a journey along Akbar's Grand Trunk Road to Agra, stayed here for the first night, instead of going a full stage the first day.

When you go to Humayun's tomb today you will first come to a tomb with a blue dome. The road makes a circle round it. The dome is made of tiles from Persia. The people of Delhi did not know about these blue tiles until the Moguls came to India. They brought the tiles with them and started a new fashion.

When you turn in to Humayun's tomb, you will see on the right an enclosure with a tomb and a mosque. This is the tomb and the mosque of Isa Khan. Isa Khan was one of the nobles of Sher Shah, and died a few years before Humayun came back to Delhi. The tomb is very beautiful but you will see that it is very different from Humayun's tomb.

Now we will come to Humayun's tomb itself. First we go through an archway and along a path to another gateway. This archway is not the real entrance to Humayun's tomb. It is a part of a garden which belonged to a Mogul noble, but which has now disappeared. As you walk along the path to the real gate of Humayun's tomb, you will see on your right another large archway. This is the entrance to a great serai, where people used to rest on their way from Delhi. It is called the Arab serai, and was built by Hamida Banu Begum in 1560-1 for 300 Arabs she had brought back with her from Mecca. Inside the gateway you will see a lot of ruins and also many graves.

Now we come to the gateway of Humayun's tomb. When we go inside we see that we are in a large square

enclosure. In the centre is Humayun's tomb itself. It stands on a great stone platform. From the tomb in the middle of each side run stone channels. These channels were filled with water, which kept the garden green and fresh. In between the water-channels there are trees and grass. The Mogul gardeners built little canals all over these spaces, as the malis do today in our gardens. Along the big stone canals they planted flowers. Some of the flowers bloomed by day like the roses, some bloomed by night like the jasmine, so that whenever anyone came to the garden there were beautiful flowers to look at. In between the big canals were planted small trees. Some of them were fruit trees like pomegranates, and some of them were flowering trees like the gold mohur and the *amaltas*. So, whether it was hot or cold weather, day or night, there were always beautiful trees and flowers to look at. The Moguls loved gardens and always made them wherever they went. They loved gardens so much that whenever they built a tomb they always built a garden as well. The noblemen who built the tomb used it as a pleasure pavilion for his family as long as he lived.

Now we come to the tomb itself. You will see that it is built on a great stone platform. This was a new idea of the Moguls and all their tombs are built like this. Then notice the stone. It is red sandstone with a white marble dome. These stones were very expensive, but the Moguls could use them because they were richer than the previous kings. We will go up to the roof and there we shall find little houses or pavilions around the dome. These were used by the students of a college or madrasa who learnt Arabic here. From the roof you can see the Jumna, the Jama Masjid, the Qutb Minar and all the great buildings of Delhi. Akbar, Shah Jehan,

and all the great men of the empire must often have come up here to admire the view and enjoy the cool breezes. In the vaults below the platform you will see many graves. They all belong to the Mogul family but we do not know their names because they have no inscriptions. One of them belongs to Dara Shikoh. There are so many of them that Humayun's tomb is called 'The Dormitory of the House of Timur'.

If you look back from the roof you will see a tomb with a blue dome between the enclosure and the railway. This is called the Barber's tomb, because it is said that it was built by the Emperor Babur for his favourite barber. All around you can see ruined tombs which belonged to various nobles.

When Bahadur Shah fled from Delhi in 1857 he took refuge in Humayun's tomb. It was here that he surrendered to the British and returned with them to the city.

ADDITIONAL NOTES

HUMAYUN'S tomb is the first great example of Mogul architecture and it stands second only to the Taj in merit. You should notice specially some of its principal features.

(i) Notice that the tomb is placed on a large stone platform. This is quite a new idea and makes the tomb more imposing.

(ii) The materials (red sandstone and marble) are richer than those of previous buildings. This is because the Moguls were far richer than the Lodis or the Suris.

(iii) The dome is what is called a *full* dome. That is, it is a complete semicircle. All Mogul domes were full domes, and all previous domes were half-domes, or only half a semicircle. On the top of the dome there is just a crescent, but no lotus. This is because the architect was a Persian. The later Mogul domes (e.g. the Taj) have the lotus.

(iv) Notice the carved texts and inlaid work on the marble on the walls. It is very beautiful.

(v) Notice also the *jali* or trellis work in red sandstone. This is a special Mogul feature and reaches its greatest perfection in the time of Shah Jehan.

8. NIZAM-UD-DIN

EVERYONE knows Nizam-ud-din. Very likely you have been there already. Perhaps you went to a *mela* there. Perhaps you went to see the saint's tomb. Or perhaps you have seen it from a distance. You have all heard of Kh. Hasan Nizami. He claims to be the direct descendant of Sheikh Nizam-ud-din Chishti and lives close to the shrine. Nizam-ud-din's tomb is not only a holy place where the saint lies buried. It is also a famous place where many famous people are also buried. Famous men liked to be buried there because they wanted to lie near to so famous a saint.

When you enter the shrine of Nizam-ud-din you come first to a tank. Nizam-ud-din himself built this tank in the reign of Ghiyas-ud-din Tughlak. He quarrelled with Ghiyas about it. Ghiyas-ud-din was building Tughlakabad and wanted all the workmen for the great walls. But they preferred to work for the saint and defied the great king. Ghiyas was in Bengal when he heard the news, and vowed that he would punish the saint when he returned. Nizam-ud-din's friends asked him to flee away before the king returned. But always the saint replied '*Delhi hanuz dur ast*'. At last Ghiyas came to Afghanapur, one day's march from Delhi. But there a pavilion fell on him and killed him, so Nizam-ud-din escaped his vengeance.

When you enter the gateway of Nizam-ud-din's shrine you come first to a tank. Passing by the tank you come into a courtyard where stands the tomb of Nizam-ud-din.

The grave itself was built at the saint's death but the rest of the building is later. Shah Jehan added the marble arches which surround the grave, and which are very beautiful, and Akbar II built the dome. On one side of the tomb is a very beautiful mosque called the Jama'at Khana, built in the time of Ala-ud-din Khilji, and it was perhaps on account of this mosque that Nizam chose this spot for his tank and his residence. Around the courtyard of the tomb is a marble screen or *jali* which Shah Jehan built. You should look at it carefully because the work is very fine. It is just like the marble work in Delhi palace and in Shah Jehan's palace at Agra.

Around the shrine of Nizam-ud-din are so many tombs and buildings that it would take all day to see them. So I shall only tell you of some of the most important and interesting ones.

I. The grave of Jahanara

Princess Jahanara lies in a little marble enclosure on one side of Nizam's courtyard. She has a marble head-stone and nothing but the green grass upon her grave. She was the best of the Mogul princesses and her grave is the most simple and beautiful of them all. For many years she was the Padshah Begum of Shah Jehan's court. When Aurangzeb imprisoned his father, Shah Jehan, at Agra she voluntarily shared his captivity for eight years until he died. Before she died she wrote her own epitaph which you can read in Persian on her tombstone :

> Let nought but the green grass cover the grave of Jahanara
> For grass is the fittest covering for the tomb of the lowly.

As she wrote, so it was ; and the green grass still grows upon her grave.

II. The tomb of Amir Khusrau

Amir Khusrau was the greatest of all the poets of Delhi. He lived in the reign of Ala-ud-din and was a great friend of his artistic son Khizr Khan. He wrote about Khizr Khan's exploits. But Ala-ud-din grew jealous of his son and at last imprisoned him. But his evil deed lived after him. Soon he died, his foolish son Mubarak was murdered, and his dynasty was overthrown.

Amir Khusrau's tomb is just beyond Jahanara's, and stands within an enclosure crowded with the tombs of princes and nobles.

III. The tomb of Ghalib

Just outside the gate of Nizam-ud-din's shrine is a little cemetery with a few simple graves. One of these is that of the poet Ghalib. He has an inscription in Persian which you can read for yourself. Not all great men have mighty tombs, and this plain stone covers the remains of one of the greatest of Delhi's sons. Ghalib was the greatest Urdu poet of the nineteenth century. He was a friend of Bahadur Shah and was the rival of the Court poet Zouk. Stand with reverence before this stone, for here lies the Urdu Shakespeare.

IV. The tomb of Atgah Khan

Close to the grave of Ghalib stands the tomb of Atgah Khan. It is built of red stone and has a fine marble dome. Atgah Khan was a foster-father of Akbar. When he grew up he was a great friend of Akbar. But Adham Khan, the son of Maham Anaga, Akbar's foster-mother, who ruled the empire for Akbar, became jealous of him. One day they quarrelled, and Adham Khan killed Atgah. He rushed into Akbar's private apartments with the blood on his hands. Akbar jumped up

in a rage, seized Adham, carried him across the terrace and threw him over with his own hands. From that day Akbar deposed Maham Anaga and ruled himself.

V. The Chausath Khamba

This is a marble hall with sixty-four pillars. It stands a little way off quite near the Muttra road. It is the tomb of Mirza Aziz Kokaltash, the son of Atgah Khan, and it is so beautiful that you should go and see it.

ADDITIONAL NOTES

When you go to Nizam-ud-din visit the places mentioned, and then try to read for yourself the inscriptions on the buildings. Besides those mentioned there are many others which have inscriptions which you can read for yourself.

The Shrine itself is an epitome of architectural style. The arches were built by Shah Jehan. The little arches and pinnacles above are late Mogul, and the dome was built in the nineteenth century. Notice how the work gets poorer stage by stage. The mosque close to the tomb is called the Jama'at Khana Mosque. It is a fine example of the Khilji style. Notice the low flat or half dome, and compare this with the full or semi-circular dome of Atgah Khan's tomb. Atgah Khan's tomb is an excellent example of the early Mogul style. It was probably built by Akbar himself at about the same time as his mother built Humayun's tomb.

If you have time, you can go into the village of Nizam-ud-din, where is the tomb of Khan Jehan, the great minister of Firoz Shah Tughlak, and also a mosque which he built.

References: *Amir Khusrau*, by Mohd Habibh. *A Guide to Nizam-ud-din*, by Maulvi Zafar Hasan (Archaeological Dept Memoirs).

9. THE LODI TOMBS

THE Lodi Tombs stand near Safdar Jung's tomb. They are now in the Willingdon Park in New Delhi, and are close to Prithvi Raj Road. The best way to reach them is by bus to Safdar Jung from the Ajmer Gate, or by tonga from the Delhi Gate along the Hardinge Avenue and Prithvi Raj Road. A turning to the left called South End Road leads you to the main gate of the park in Rattendone Road.

If you enter the Willingdon Park by the main entrance in Rattendone Road you come first to the tomb of Sikandar Shah Lodi. This tomb stands inside a large walled enclosure, and it has recently been repaired by the Government. Sikandar Lodi was the second of the Lodi kings and under him the empire of Delhi recovered some of its former glory. He lived mostly at Agra and built a city there which he called Sikandarabad. Nowadays it is a village which is famous because Akbar's tomb was built there.

The next building you come to is a mosque. Close to the mosque is a great square building with a big dome which looks like a tomb. But it is really the gateway to the mosque. Because it is so large it is called the *Bara Gumbad*. It was built by Abu Amjad, a Mogul noble in the service of Sikandar Lodi (in 1494). Look at the gateway from a distance and see what fine proportions it has. It is the first example in Delhi of what is called the *full* dome, that is, a dome which is a complete semicircle. Near the Bara Gumbad is another tomb very much like the tomb of Sikandar. Some people call this the tomb of Bahlol Lodi. But as it has no inscription we do not know for certain. Probably it is the tomb of one of Sikandar's nobles. In Chiragh Delhi is a

tomb which scholars believe to be the tomb of Bahlol Lodi.

Some distance away, near the road which runs from Nizam-ud-din to Safdar Jung, is another tomb. It is like Sikandar Lodi's tomb and is the tomb of Mubarak Shah Sayyid. He was the first of the Sayyid kings and his tomb is the oldest of the Lodi tombs.

Now all these tombs are very much alike. They form a separate style of their own. Some people call this the Pathan style, but the best name for it is the Lodi style, for the Lodis were not frontier Pathans, but Afghans. This style grew up in the fifteenth century after the invasion of Timur, and it lasted until the time of the Moguls.

Here are a few things to notice about these buildings. They will enable you to distinguish them from the buildings of the Moguls and the earlier kings.

Tombs. You will see that the tombs are not square. They are octagonal (eight-sided). Around the tombs are verandahs, which are supported by strong square stone pillars. The domes are low or half domes. Around the domes are a number of little *chattris*. Each chattri has a little dome, so that the little domes gather round the big ones like chickens round a hen.

Mosques. The mosques have a special feature which no other mosques in India have. If you go to the back (or west wall) of the mosque you will see at each corner a round tower or minaret. The tower is fat at the bottom and becomes thin at the top. The tower is divided into five stories or stages. What does this remind you of? Look at it again and you will see that it is a little copy of the Qutb Minar. The builders of these mosques used the Qutb Minar as a model for their minarets. They did this nowhere else in India.

The domes of these buildings are now grey and dirty. But when they were new they were covered with white plaster, and they shone in the sun as the dome of Humayun's tomb does today.

Beyond the Government nursery garden towards the Qutb are some more tombs of this period. You can see them when you visit the Moth-ki-Masjid. We believe that they were built by the Sayyid kings of Delhi. But we do not know for certain because they have no inscriptions.

ADDITIONAL NOTES

The Lodi Style. See the special architectural section. In the group of tombs note specially:

(i) The walled enclosure of Sikandar Lodi's tomb. This was to prevent the tomb from being plundered, and is an evidence of the insecurity of the times.

(ii) The *Bara Gumbad*, which is the finest gateway of the fifteenth century in Delhi. You should stand at a distance in order that you may see its good proportions.

(iii) The tomb of Mubarak Shah Sayyid. This tomb is quite complete, and only lacks the original plaster. Remember that much of the ornamentation of the plaster was coloured and you can imagine what the tombs originally looked like.

Both the Lodi and Sayyid tombs are built of stone and plaster. Marble was not used because both dynasties were poor and needed their money for wars.

10. THE MOTH-KI-MASJID

You can visit the Moth-ki-Masjid in the cold weather. It is a long way out of Delhi and for that reason very few people visit it. There are two ways of reaching the Moth-ki-Masjid. Firstly you can take a tonga and drive along the Qutb road and past Safdar Jung's tomb and

the aerodrome. About a mile further, on the left hand side of the road, is a sign-post to the Moth-ki-Masjid. From this sign-post a *kachcha* road leads straight to the masjid, which is in the village of Masjid-Moth. It is about one mile from the main Qutb road. Secondly, you can, if you like, walk from Safdar Jung's tomb. If you go this way you take a path across the fields. It leaves the Qutb road near the Aliganj enclosure and just opposite the Willingdon Airport. The country is quite open and you will see a group of large tombs in the distance. These are called the Sayyid tombs and you should walk straight towards them. From these tombs there is a path to Masjid-Moth. The whole distance is about two miles. Moth-ki-Masjid is on one side of the village Masjid-Moth. It was built by Mian Buhwa, the Wazir of Sikandar Shah Lodi. It is said that one day the Wazir went with the king to a mosque to pray. Just before prayer a bird dropped a seed of the moth plant, so that the king knelt on it. When he rose up the Wazir saw the moth seed. He picked it up and said to himself, 'A seed so honoured by His Majesty must not be thrown away. It must be used in the service of God'. So he took the moth seed and planted it. The seed that came up he planted again, and he did this again and again. At last he was able to sell the moth for a great sum. He sowed the seed and sold the grain until he had enough money to build a mosque. Then he built the mosque which you now see, and he called it Moth-ki-Masjid in honour of the grain of the moth which Sikandar Shah had knelt upon.

The Moth-ki-Masjid is one of the two most beautiful mosques in Delhi built between the invasion of Timur and the coming of the Moguls. The other one is in the Purana Kila and is called Sher Shah's mosque.

You enter the mosque from the village street by a very beautiful gateway. Notice the different colours of the stones in the gateway, red, blue, black and white. They make a beautiful pattern. Then look at the arch carefully. You will see that there is a Hindu arch like Fig. 1, inside a Muslim arch like Fig. 2. So the whole arch looks like Fig. 3. This shows that Hindus as well as Muslims helped to build this mosque. It shows how Hindus and Muslims worked together in Delhi in those days to build beautiful buildings to the glory of God.

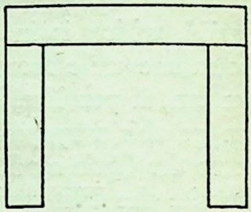


FIG. 1

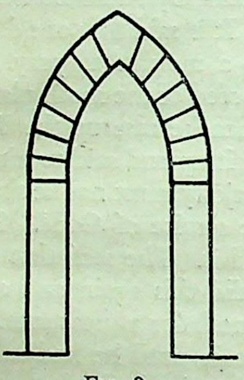


FIG. 2

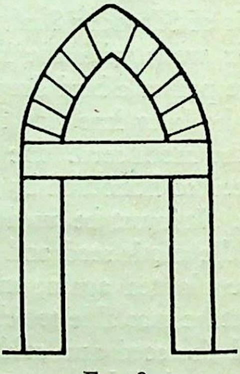


FIG. 3

From the roof of the mosque you have a fine view of all the Delhis. On one side is the Qutb Minar, Siri, the Bijay Mandal and Chiragh Delhi. On the horizon you can see the walls of Tughlakabad. Look from the mosque roof over the village and you will see Humayun's tomb, the Purana Kila and the Khan Khanan's tomb.

Look again towards New Delhi and you will see Safdar Jung's tomb, the Lodi tombs and the Jama Masjid in the distance. In no other city can you see so many historical monuments in one place.

As you return to Safdar Jung's tomb you will see that the whole plain shows signs of ruins of all sorts. The reason of this is that from the time of Firoz Shah to the time of Shah Jehan the city of Delhi was centred round, first Firoz Shah's Kotla and then round the Purana Kila. This land was on the outskirts of the city, and so it was a convenient place for nobles and kings to build their tombs and gardens.

11. SAFDAR JUNG'S TOMB

TODAY we shall take a tonga and drive to Safdar Jung's tomb. Safdar Jung's tomb is the last of the great Mogul tombs. It is as large as Humayun's tomb, but it is not so beautiful. Have you ever thought of the reason? There are two reasons. The first reason is that the materials used are not so good as in Humayun's tomb. Instead of a rich red stone the builders used a light brown stone which looks like a flower which has faded. Look at the dome and you will see that the marble has dirty yellow patches. That is because the marble is not so good as that of Humayun's tomb. The builders of those days used these materials because they were poor and could not afford the best stone or marble. The second reason that the tomb is not so beautiful as Humayun's is that the shape is not so good. The builders of those days were not so skilful as in the time of Humayun. Very few people could afford fine buildings in those days and so the builders had less practice in building. Safdar Jung was the last of the great Mogul nobles who built

a great tomb. He was the second Nawab of Oudh, and succeeded his uncle Saadat Khan in 1739. Saadat Ali took poison when Nadir Shah took Delhi and insulted him there. For several years Safdar Jung was Wazir of the empire. He was dismissed by Ahmad Shah in favour of Ghazi-ud-din, Imad-ul-Mulk, in 1752. For six months Safdar Jung and Imad-ul-Mulk waged a civil war in Delhi. Imad-ul-Mulk with the Emperor Ahmad Shah held Shahjehanabad. Safdar Jung held the Purana Kila and Firozabad, and all the suburbs which lay between them. In those days these suburbs were called 'Old Delhi' and Shahjehanabad was 'New Delhi'. Safdar Jung was not a good soldier. At last he was defeated and retired to his *subah* of Oudh. His son Shuja-ud-daula fought against the English and made a treaty with Clive. He was the founder of the state of Oudh, which was annexed by Dalhousie. The Nawabs of Oudh maintained the tomb until the Mutiny and it was one of the sights of Delhi. On each of three sides of the garden you will see pavilions. These were used by the Nawab's family when they came to Delhi on visits.

Now Safdar Jung's tomb is again important because it is a landmark for aeroplanes coming to Delhi. Every night the dome is lit up by a red light, so that the aeroplanes can see the right place to land in safety.

A little way along the Qutb road, on the left-hand side of the road, you will see a low stone platform. This is the tomb of Mirza Najaf Khan. For ten years he was the chief minister of Shah Alam (1772-82). He was a great soldier and statesman and restored to Delhi some of its former glory. At his death he had 60,000 troops under his own command. Shah Alam found no worthy successor to Mirza Najaf Khan, and soon after fell under the dominion of the Maratha, Madho Rao Sindhia. The

town of Najafgarh was the centre of his jagir and is named after him. The police station there is his old mansion. After his death Shah Alam's kingdom became so small that men repeated the rhyme

Az Delhi to Palam
Badshahi Shah Alam.

From Delhi to Palam
Is the realm of Shah Alam.

Now we will walk to the Willingdon Airport. You see that all around you is a great plain. This is the place where a great battle was fought between Timur and the Emperor of Delhi, Mahmud Tughlak and his general Mallu Khan. Just like Nadir Shah, Timur marched to Delhi without opposition because the Delhi nobles were quarrelling amongst themselves. Disunity has always meant disaster for India. Timur encamped near Loni (near Shahdara) with 100,000 captives. He crossed the Jumna near Metcalfe House and rode to the Ridge. There Mahmud attacked him, but was repulsed. The prisoners were so pleased when they heard the battle that on his return Timur ordered them all to be executed. After this Timur crossed with his whole army. He marched along the Ridge and over the present city until he reached the aerodrome. Mahmud Tughlak collected his army from Jahanpannah (near Mahrauli) and marched out to meet him. Mahmud had many elephants whom the Moguls feared, but Timur had very good horsemen. The Moguls charged the Indian cavalry and defeated them. Then the elephants ran back on their own men and completed the defeat. The Indian army fought bravely but Timur was too strong for them. Timur stayed a fortnight in Delhi. Then he crossed the Jumna at the ford by the railway bridge, and marched

to Meerut. Timur chose this place for the battle because it was flat and open. There were no hills or houses and so the Mogul cavalry could easily charge.

ADDITIONAL NOTES

1. **Safdar Jung's tomb.** For the special features of the late Mogul style, see the architectural section.

Notice the poorness of the materials used in the buildings. Notice also how the garden with its pavilions was used as a residence after Safdar Jung himself died. The tomb itself was only used as a residence during the lifetime of the founder. The rooms round the tomb were used for entertainment afterwards, but not for residence. That is why the side pavilions were built.

2. **Mirza Najaf Khan.** You will find an account of this man in H. G. Keene's *Fall of the Mogul Empire* or Francklin's *History of the Reign of Shah Alam*. The latter is the best, but it is very old. There is a copy in the Hardinge Library. There is also Syed Ghulam Hussain's *Seir-ul-Mutaqherin*. There is an English translation which ought to be in your library. It is also in the Hardinge Library. Najaf Khan was a great man, though he is almost forgotten today.

3. You can trace for yourselves, on a map of Delhi district, Timur's movements before the battle with Mahmud Lodi. Remember that the Moguls of Timur were very different to the Moguls of Babur. The Moguls of Chinghiz Khan and of Timur were very fierce and slew all who crossed their path, Hindu or Muslim. Remember what Amir Khusru says about them. But Babur was a highly cultured man and so were most of his nobles. They had been refined by a hundred years of Persian culture.

PART III—THE QUTB DISTRICT

12. THE GREAT MOSQUE

(*Quwwat-ul-Islam Masjid*)

There are so many interesting things to see at Mahrauli, that you must make up your mind to visit them *one* by *one*. If you run about from one building to another you will not remember much about any of the buildings. Think of a marriage feast. If you run about from room to room and court to court instead of sitting down in the right place, you will not get anything to eat. In the same way if you run from building to building you will not take anything away with you. Today we will visit first the great mosque close to the Qutb Minar, called the **Quwwat-ul-Islam** mosque.

We will go first to the dak bungalow close to the Qutb Minar. From the dak bungalow you go up some steps into the great enclosure of the mosque. The mosque is in three parts and we will go straight along the path which leads to the gateway of the oldest portion. Now we are inside, in a courtyard of stone pillars. In front of us is the Iron Pillar, and just beyond, the ruins of three great arches.

This mosque was begun by Qutb-ud-din Aibek in 1191 A.D. Qutb-ud-din had no masons with him, so he made the Hindu masons of Prithvi Raj's Lal Kot build the mosque for him. He took the square stone pillars which you see round the court from some Hindu temples. But at the western end of the mosque he wanted pointed arches, like the mosques of Ghor in Afghanistan. But the Hindu workmen did not know about pointed arches

and keystones. (The note on architecture at the end of this book explains what a keystone is.) So they built arches without keystones. Arches which have no keystones are very weak and will not carry any weight. Next they had to decorate the arches. The Hindu workmen wanted to carve beautiful figures, but the king would not allow this. The king wanted texts from the Koran in Arabic, but the workmen did not know much about these. So in the end they carved a beautiful plant growing up the arch and put Arabic texts in between the leaves.

In the centre of the courtyard is the Iron Pillar. This was erected by a Hindu king called Chandra about 500 A.D. It has an inscription which tells of his victories. This pillar is famous because it is of almost pure iron. It is very difficult to make bars of pure iron, and so this pillar proves that the Hindu workmen were very skilful in working metals.

This mosque was the Jama Masjid of the Sultans of Delhi for thirty years. Then Sultan Altamsh decided that he would make it bigger. So he built six more great arches, three on each side of the first mosque. Some of these arches are still complete. By this time workmen had come from Ghor and Persia, and they brought their own knowledge with them. So you will find that the carving on Altamsh's arches is quite different to that on Qutb-ud-din's arches. Instead of flowers and plants there are little circles and triangles and other shapes. This is called geometrical design because it is like the figures you study in geometry.

Altamsh built his own tomb at one corner of his new mosque. It is of red stone and is covered with carving just like the carving on the arches of his mosque.

Altamsh's mosque was the Jama Masjid of Delhi for

nearly a hundred years. Then Ala-ud-din Khilji, who had conquered the south of India and brought its treasure back to Delhi, decided to build a still bigger mosque. He began to build six more great arches, starting from the tomb of Altamsh. He built the beautiful gateway close to the Qutb Minar and he meant to build two more like it. This gateway is called the **Alai Darwaza** after him. It has the same sort of carving as Altamsh's tomb, and it is the finest gateway at Mahrauli. But before Ala-ud-din had finished this mosque he died, and his son never troubled to complete it. Firozshah built a new Jama Masjid in the city of Firozabad in 1360. Timur visited the Qutb mosque when he took Delhi in 1398 and after this time the great mosque fell into decay along with the old city of Delhi. Thus it remained until Lord Dalhousie ordered the repair of the arches at the request of Sir Thomas Metcalfe's daughter. In 1904 Lord Curzon visited the Qutb. He founded the Archaeological Department which now carefully preserves all that is left of this great mosque.

Just behind the arches of Qutb-ud-din and Altamsh and near the Minar are some more buildings. They were built by Ala-ud-din as a madrasa or college. You can still trace the rooms in which the students used to live while they learnt Arabic and studied the Koran. It is probable that Ala-ud-din was himself buried there.

ADDITIONAL NOTES

THE temple pillars which were used in Qutb-ud-din's mosque belonged to the style known as the Jain style of Rajputana and Gujerat. The best examples of this style are the marble Jain temples at Mount Abu. Qutb-ud-din built a mosque at Ajmer in just the same way as he did at Delhi. It is called the **Arhai-din-ki-jhampra,** because it is said to have been built in two-and-a-half days.

4

When you visit the Qutb mosque, first examine the carving done by Hindu workmen on the arches of Qutb-ud-din's mosque, and then look at Altamsh's arches and tomb. Then you will easily see the difference between the two styles. The former is called 'naturalistic' because it imitates nature and follows its lines and curves; the latter is called 'geometrical', or 'formal', because it consists of straight lines and circles like those used in geometry.

The use of the arch in Delhi buildings and the importance of the keystone are explained in the architectural section. You should read this section before visiting the Qutb. Draw the diagrams given there for yourself, and then you will understand the points mentioned very easily.

You will notice that the tomb of Altamsh has no roof. Experts believe that it never had a dome. It seems strange that such a tomb should have no covering; perhaps it had a plain roof made of beams of timber. Altamsh's tomb is one of the oldest Muslim tombs in India. The oldest known tomb is that of his eldest son Nasir-ud-din Mahmud, who died before him in 1228-9. It is about two miles from Mahrauli, and makes a good walk in the cold weather. It is called locally the tomb of Sultan Ghari. The garden close to the dak bungalow was built in the eighteenth century and is a good example of a late Mogul pleasure garden.

The two Minars are dealt with in a separate chapter.

13. THE QUTB MINAR

When you look up at the Qutb Minar, there is a question which you will ask at once. What was the reason for building it? Was it just a monument built by a king to please himself or was it built for a special purpose? Some people think that it was meant to be a minaret for giving the call to prayer. But see how tall it is. A man standing on the top can hardly be heard below. Then look at the position of the Minar. It is not joined on either side to Qutb-ud-din's mosque, or to Altamsh's mosque. We do not know for certain what its purpose

was, but it was probably built as a Tower of Victory. There are towers of victory something like it at Ghazni and Ghor. We know that kings built towers to celebrate their victories. Probably Qutb-ud-din started the Minar to celebrate his victory.

The Qutb Minar is one of the most famous towers in the world. It is 234 feet high and the highest single tower in the world. The other famous towers are the Leaning Tower of Pisa (in Italy) and the Great Pagoda in Pekin (China), but they are not so high as the Qutb Minar.

Some people think that the Minar was commenced by Prithvi Raj or his uncle Vigraharaja who conquered Delhi from the Tomar Rajputs. We do not know for certain, but if either of them started it, Qutb-ud-din and Altamsh finished it. The Minar was finished about 1220 A.D. and it has stood, like a sentinel on watch over Delhi, ever since. When Ala-ud-din returned from his wars in the Deccan he thought he would build another Tower of Victory to celebrate his victories. It was to be twice as high as the Qutb Minar. You can see the ruins of this great tower on the other side of the Qutb-ud-din's mosque. But Ala-ud-din died when it was only just begun, and no one has ever finished it.

In the reign of Firoz Shah an earthquake damaged the two top storeys. Firoz Shah repaired the Minar and added a little pavilion at the top. It was repaired again by Sikandar Lodi in 1505. Later, in 1794, the Minar was damaged again. Major Smith, an engineer, repaired it, and instead of Firoz Shah's pavilion he placed a pavilion of his own on the top. In 1848 Lord Hardinge removed this and it now stands in the garden between the dak bungalow and the Minar. You can see the two storeys which Firoz Shah built because they are built

of white marble and are quite smooth. The lower three storeys are the ones which Qutb-ud-din and Altamsh built. They are built of red stone and have ribs of stone which run up the Minar.

If you look at the Qutb Minar very carefully from a distance you will see that the Minar is not quite perpendicular that is, it leans a little to one side. That is the result of the various earthquakes which have shaken it. Nowadays it is very carefully looked after by the Archaeological Department, and they fill up any cracks in the walls as soon as they appear.

Now let us look at the Minar more closely. In the lower storeys there is beautiful carving like that on the tomb of Altamsh. Round the tower are inscriptions. These record that Altamsh completed the tower. The walls are sloping in order to make the tower stronger. If you jumped from the top you would never reach the ground. You would hit the side of the Minar because the walls slope outwards so much. Even if you were a very good jumper you would do this.

We will mount the stairs to the top. Count them as you go up and see if you get the right total. There are 378. From the top of the Minar there is the finest view of all the Delhis. Look just below and trace out the walls of Lal Kot. Look along the road to Delhi and you will see on the left hand the Hauz Khas and on the right hand the walls of Jahanpannah and Siri. From here the Khilji and Tughlak kings watched the wild Mogul hordes when they threatened Delhi. From here Mahmud Tughlak watched Timur's army camped on the Willingdon Airport. Further off you will see on one side the walls of Tughlakabad. On another side you see Humayun's Tomb and the Purana Kila. Then come Firoz Shah's Kotla and the domes of the Jama Masjid.

On another side is Safdar Jung's tomb and New Delhi. On the last side is the rocky ground to the south west. On this side is the tomb of Sultan Ghari among the rocks. Notice how the roads are marked by the avenues of trees. When the land is dry they look like green snakes wriggling across the country. Except for Rome, there is no finer view of historical buildings in the world.

ADDITIONAL NOTES

THERE is a learned controversy as to the origin of the Minar. The case for the Hindu origin of the Minar is given by Rai Bahadur Kanwar Sain in an article in the *Punjab University Historical Society Journal*, Vol. III, Part II, No. 6 (December 1934). Rai Bahadur Sain thinks it was started by Vigraharaja, Prithvi Raj's uncle and predecessor. In any case it was finished by Qutb-ud-din and Altamsh.

The chattri which Major Smith placed on the top of the Minar was removed by Lord Hardinge in 1848 because its style was quite different to that of the rest of the Minar. Note that this Lord Hardinge was the Governor-General of 1844-8, and not the recent Viceroy from 1910 to 1916.

If you look at the bottom of the Minar carefully, you will see a number of little glass plates held in position by concrete bands. These glass plates have been put there by the Archaeological Department. If there is the slightest movement of the Minar, or the smallest crack in the stone, the glass will break. You will very likely see one or two of them cracked. The engineers then fill up the cracks with liquid cement, and so keep the Minar strong and safe. At the time of the Bihar earthquake a number of these glasses cracked. A very careful watch is kept on the Minar by the engineers.

The Archaeological Department have published an excellent handbook on the Qutb Minar and Mosque. You should read this in your school library.

14. THE LAL KOT (MAHRAULI)

We will spend today visiting some of the other interesting places at Mahrauli. Remember that Mahrauli was the capital of the Indian Empire for two centuries and during that time it was one of the largest cities in the world. So do not think that when you have seen the Mosque and the Minar you have seen the whole city!

When you drive to Mahrauli you will notice that you go up a hill just before you arrive. Nearly at the top of this hill you will see some earth and stones dug out on either side of the road. We will stop the bus and get down to look at it. You will see that these stones are part of a wall. This wall is a piece of the city wall of the Hindu city of Delhi. The archaeologists have recently excavated it, so that we can see what it is like. You will notice that the wall is very thick and strong. The archaeologists have only excavated a small portion of the wall. But a mound of earth covers the rest of it. If you stand on the Qutb Minar you can trace the whole circuit of the wall and see just how big the old city of Delhi was. You will see that it was not very large.

Now we come to the entrance of the Qutb Mosque. Here the road forks. The right hand fork goes to Mahrauli town : the left hand to Tughlakabad. We will take the left fork first. Just past the dak bungalow you will see an old tomb. This is interesting because it was once used by Sir Thomas Metcalfe. He used to come here during the rains as a change from his great house at Delhi. Half a mile further we come to a mound by the side of the road with a notice saying that it is the Budaon Gate. In the days of the Sultans, Budaon was a great city, and this was the gate that people who wanted to go there passed through. You can imagine a

great concourse of people here. Camels and mules brought merchandise, soldiers on horseback pushed through the crowd, noblemen on elephants and their ladies in palanquins went by in stately procession. Their servants cleared the way with loud cries. Great was the shouting, the bustle, the excitement and the confusion.

Now we will retrace our steps to the fork of the roads. This time we will take the right-hand fork and walk into Mahrauli. On the right you will see a very large tomb. This is the tomb of Adham Khan. He was one of Akbar's nobles and was the son of Maham Anaga and his foster-brother. You will remember Atgah Khan's tomb at Nizam-ud-din. Adham Khan was the man who killed Atgah Khan and was himself killed by Akbar. His mother built this large tomb for him. Once this tomb was used as a dak bungalow, and then as a police station. But when Lord Curzon visited the Qutb he saw this tomb and ordered that it should be properly cared for.

A little further on a path leads off to the left to the famous jumping well or *Gandak ki Baoli*. This was built in Altamsh's reign. Ever since every visitor to Delhi has admired the skill of the men who dive into the well.

We now come to the Mahrauli bazaar. In the middle of the bazaar a lane turns off to the left which leads to the Dargah of Qutb Sahib. Anyone in the bazaar will tell you the right turning. Qutb Sahib was a famous *pir* who lived under Altamsh and died in 1236. He was such a holy man that many people wanted to be buried near him just as they wanted to be buried near Nizam-ud-din Chishti. The grave of Qutb Sahib himself is of plain earth, but it is surrounded by a marble enclosure.

Near it are the marble graves of some of the late Mogul emperors. There is the tomb of Bahadur Shah I, the son of Aurangzeb, who reigned from 1707 to 1712. He was an old man when he came to the throne, but he did his best to revive the empire during his short reign. He made peace with the Marathas and the Rajputs and restored order in the Punjab. He travelled from north to south and south to north incessantly and never actually stayed in Delhi at all. He was a very generous man and gave away many lands. For this reason he was called *Be-khabar* or the Heedless King. Near him also lies Shah Alam who reigned from 1759 to 1806. He began his reign as a fugitive in Bihar, and ended it as a pensioner of the British Government. He came back to Delhi in 1772 and for a time was successful with the help of his minister Mirza Najaf Khan. But after Najaf Khan's death his nobles quarrelled and he was blinded by the Rohilla chief Ghulam Kadir Khan. Madho Rao Sindhia rescued him but after that he only enjoyed a nominal authority. Shah Alam was a poet and wrote a touching poem about his blindness. Between his grave and Bahadur Shah I's grave is a space reserved for Bahadur Shah II. Next to Shah Alam lies Akbar Shah II, who reigned from 1806 to 1837.

Close to the Dargah is the palace of Bahadur Shah II, the last Emperor. You can still see the gateway, but the rest of the palace is in ruins. Bahadur Shah came here in the rains every year. He used to hunt in the country round, and he always went out in procession at the festival of Punkahs in August. Bahadur Shah is buried in Rangoon.

If you walk through the bazaar you will come to a fine tank with red pavilions round it. This was built by Altamsh in the thirteenth century (1229-30). There

are many more interesting monuments in Mahrauli, but these we must visit another time.

ADDITIONAL NOTES

Metcalfe's house. Near the tomb which Metcalfe used as a house there is a tower on a stony ridge. This is locally known as Metcalfe's Battery. But it is not a battery. It is a tower built by Metcalfe in order that he might have something to look at as he sat on the verandah of his house in the evening. The tomb was that of Mohammad Quli Khan, brother of Adham Khan, whose descendants sold it to Metcalfe. He did not disturb the grave or use the burial chamber.

Adham Khan's tomb. This was also used as a house by Mr Blake. He was the assistant to the Resident at Jaipur and was murdered there in 1827.

The Jumping Well. This has no historical associations, but it is interesting to visit.

In Mogul times, after the new city of Shahjehanabad had been built, Mahrauli became a country town. Many nobles had country houses here because the hilly country round was very good for sport. Many Delhi families still have houses here which they visit in the rains.

15. SIRI

We will choose a day in the cold weather for this expedition for we shall have a lot of walking to do. We can drive out along the Qutb road as far as the turning to the Hauz Khas. A little way beyond this a new road turns off to the left and there is a signpost marked To Siri. Walk about half a mile along this road and you will come to the walls of Siri. You can see the walls quite clearly from the Qutb road before you start to walk.

The walls in some places are quite complete and you can walk right round them. There are a number of towers and gates. They are about a mile and a half round. Inside there is today nothing but fields and

crops. But once there was the great palace of Ala-ud-din Khilji. Soon after Ala-ud-din came to the throne in 1296 the Moguls invaded India and marched right to Delhi. They were then very fierce and uncivilized. Ala-ud-din was not strong enough to fight them in the open, so he retired to the Qutb. The Moguls occupied and plundered all the suburbs of Delhi, and all the gardens and palaces of the nobles. At last the Moguls retreated because they were not strong enough to storm the walls of Delhi and they did not like the hot weather. Ala-ud-din determined that they should never plunder the suburbs and gardens again. So he built the fort of Siri to protect them. No one could plunder the suburbs unless they first took the fort of Siri. Inside the fort Ala-ud-din built a palace. In it was a hall which was famous throughout India and was called the Hall of a Thousand Pillars. We know that this Hall was in Siri, but we do not yet know its exact site. One day, perhaps, the archaeologists will find it for us with their spades.

Ala-ud-din was a great warrior and did not have time to live very much in Delhi. He it was who defeated the Rajputs and took Ranthambor and Chitor in 1303. But he is most famous for his campaign in the south. He conquered the Deccan and added it to the Delhi empire. To celebrate this victory, he began a Minar which was to be twice as high as the Qutb Minar, but he did not live to finish it. He also wanted to build a great mosque. But Siri was not large enough for a great mosque as well as a palace. For this reason Ala-ud-din decided to enlarge the mosque at the Qutb as we have already seen. His monument there is the Alai Darwaza. In his time Delhi became the capital, not only of Hindustan, but of all India.

Beyond Siri you will see the walls of a large enclosure:

This is Chiragh Delhi, where there is a saint's shrine. The walls were built in the eighteenth century by a nobleman and the villagers took shelter there for safety. There is a tomb in Chiragh Delhi which is probably that of Bahlol Lodi (died 1489).

Now we must retrace our steps back to the Qutb road. As we come near the road there are two buildings of interest. The first is a small tower which is known as the Chor Minar. Its present name is due to the fact that it is said that thieves used to be hung from it. It was probably built in the reign of Ala-ud-din. Near here there lived a colony of Moguls who had settled down in Delhi. When the Mogul army came to Delhi they were tempted to join their brothers. Ala-ud-din thought they were a danger to the city. He was a fierce and ruthless king and so he killed them all. It was said that their heads were stuck on spikes fixed to this tower as a warning to traitors.

The other building is quite near to the Chor Minar. From a distance it looks just like a long wall. But when you come up to it, you will find that it is an Idgah mosque. There is an inscription on the wall, dated 1404 A.D. This was six years after Timur had come to India and taken Delhi. It records the building of the mosque and mentions the desolation of the city caused by him. Compare this Idgah mosque with the present Idgah near Delhi city, and you will realize that the people who built it were very poor. This was the best that they could build after Timur had plundered Delhi.

All around you will see stones and walls which tell of the greatness of the city which stood here. They are the remains of the houses and palaces of the city. When you get back to the Qutb road you are on the outskirts of the city. The country all around and specially on the

other side of the road, was covered with gardens and palaces and tanks.

Just here, close to the main road, are some old buildings. Close by is a little mosque which is called the *Nili Masjid* or Blue Mosque. It was built in the time of the Lodis and it still has some beautiful blue tiles on its dome. These tiles came from Persia at the end of the 15th century and were put on the domes of buildings. When the Moguls came and had plenty of money, they used marble instead.

ADDITIONAL NOTES

An excursion to Siri shows the reality of the Mogul menace to India in several ways. First it shows how the fortress of Siri was built to repel the Moguls and how it was necessary to protect the suburbs of Delhi. Then the Chor Minar and its story shows the terror which the Mogul invaders inspired. If you read Persian poetry you can realize this still better from the poems of Amir Khusrau, who once was taken prisoner by them. Thirdly, the Wall Mosque shows to what poverty Delhi was reduced when the Moguls under Timur at last took Delhi in 1398. The great work of the Slave, Khilji and Tughlak dynasties was to save India from the Mogul terror which at that time devastated Persia. Though many of these kings were hard and ruthless men, in that respect they did a great service to India. Remember that the Moguls of Chinghiz Khan were wild horsemen from Central Asia who despised cities and destroyed all that they came across. It was in the fifteenth century that they adopted the culture of Persia. Babur was a descendant of Timur, but he was a cultured, honourable and tolerant man. His arrival in India was on the whole a blessing. The conquest of India by Chinghiz Khan and his immediate successors would have been an unmixed evil.

Siri. Ala-ud-din got the idea of a Hall of a Thousand Pillars from the south. When he captured Madura, he found such a hall there, and, as he always wanted to have the best of everything, he determined to build a hall like it in Delhi. Later as you will see, Mohammad Tughlak built another for his palace.

16. THE BIJAY MANDAL

THE Bijay Mandal is about a mile from the Qutb near the Delhi road. In order to get to it you should drive along the Qutb road until you have passed the turning to the Hauz Khas. A little way beyond this you will see on the left-hand side of the road a large square-looking tower with a building joined to it. This is the Bijay Mandal and you will soon come to a little kachcha road with a notice TO THE BIJAY MANDAL.

What is the Bijay Mandal? It is all that is left of the Palace of Mohammad Tughlak. You will remember that Mohammad Tughlak succeeded his father Ghiyas-ud-din in 1325. He did not like his father's city of Tughlakabad, so he decided to return to the old city of Delhi. But that city had grown too big for the walls of Lal Kot. Ala-ud-din had built the fort of Siri and in between Siri and Mahrauli were houses and gardens and shops. But they were unfortified and unprotected from the Mogul raids. Mohammad Shah decided that he would make this place his capital. So he built a great wall from Siri to Lal Kot and made three cities into one. He called this city Jahanpannah ('the refuge of the world') and in the middle he built his palace and mosque.

You can still see one of the city walls if you walk to the village of Khirki. You can do this either from the Bijay Mandal or the Qutb. The path is across fields, and villagers will direct you. In the wall you will notice sluices or gates for water. The reason for these water-gates is that Mohammad Shah made a great lake or tank between his city of Jahanpannah and Tughlakabad. These gates let the water in and out. The lake must have been very beautiful. Today you can see that the

land is very flat and easy to flood. Now it is very fertile.

Now we will look at the Bijay Mandal itself. Close to the building on the Qutb road side are some foundations which have been excavated. These are the remains of the royal baths or hammam and the zenana. Next we will mount the tower. From it you get a fine view of the countryside. It is said that Mohammad Shah used to sit on this roof and review his troops who marched about below. In those days the tower had a pavilion on the top of it.

You will find that the building which joins the tower has a large platform or *chabutra*. You can see the places where the pillars stood. This was the Diwan-i-Khas or Hall of Private Audience, where Mohammad Shah consulted his counsellors. Many matters of state were discussed here. On one side of the platform you can see the remains of a sloping path which ran up from the ground to the platform. It is steep, but has no steps. That was to enable the royal elephants to bring the king up to his private apartments. Behind the platform are the remains of rooms which were the private apartments of the king. In these rooms are two stone vaults or holes in the ground. These were treasure chambers. When the archaeologists opened them a few years ago they found at the bottom some gold coins of south India. Probably Ala-ud-din brought them back with him from his campaigns in the south.

If you go through these rooms to the other side you will see that there is a level space on the ground with holes in regular lines. This is all that remains of the Diwan-i-Amm or Hall of Public Audience. Until it was excavated a few years ago we knew nothing about it. This hall was called the Hall of a Thousand Pillars. Ala-ud-din built a Hall of a Thousand Pillars in his

palace at Siri a few years before. Mohammad Tughlak was determined that his palace should be as fine as Ala-ud-din's, so he built a Hall of a Thousand Pillars also. It is a very large hall. We cannot see all of it today because part of it is now covered by a cemetery.

Close to the Bijay Mandal is a village and close to the village is a large mosque. This was the Jama Masjid of Jahanpannah and here Mohammad Shah went in state to pray. In those days the walls were covered with plaster and decorated with texts and paint. Today all these things have gone, but we can still admire the great courtyard and the fine proportions of the mosque. Until a few years ago the mosque was occupied by the village which is called Begumpur. The Archaeological Department moved the villagers out and gave them new houses just outside.

Mohammad Shah was a very clever and brave king, bue he was also cruel and changeable. It was he who moved the capital to Daulatabad in the Deccan and took all the inhabitants of Delhi with him. A few years later he grew tired of Daulatabad and moved all the people back to Delhi. Ibn Batuta, the great Arab traveller, was the Kazi of Delhi for some years under Mohammad Shah. He thus describes the king :

'This king is of all men the fondest of making gifts and shedding blood. His gate is never without some poor man enriched or some living man executed, and stories are current amongst the people of his generosity and courage and of his cruelty and violence towards criminals.'

ADDITIONAL NOTES

The Bijay Mandal. The tomb standing close to one corner of the Bijay Mandal has nothing to do with Mohammad Shah's palace. It was built later.

The Hall of a Thousand Pillars had two storeys, and the pillars were of wood. That is why they have disappeared, and you can now only see the sockets into which they were fixed. If you count the lines of sockets and allow for the portion covered by the cemetery you will find that there were very nearly 500 pillars on each floor. For the origin of Halls of a Thousand Pillars see under Siri.

There are some excavations between the Mandal and the mosque. These are thought to have been part of the royal stables.

The mosque. Many large mosques near Delhi and elsewhere were occupied by villagers in the eighteenth century. The reason was the insecurity of those times. If there was any stone enclosure large enough the villagers moved into it for protection. If there was none they built mud walls round their villages. They could then defy looters, and would bargain with revenue officers about their land-tax from behind their walls. Soldiers spent much of their time going round the country collecting revenue, because the villagers would not pay unless force was used, and they saw that it was useless to resist.

17. HAUZ KHAS

TODAY we shall go to another well-known place near Delhi. You can go either by bus or tonga, for there is a good road all the way. Between two and three miles from Safdar Jung's tomb on the Qutb road there is a group of tombs, and here the road to Hauz Khas turns off on the right. It is plainly marked with a signpost. The Hauz Khas is at the end of this road, about a mile from the main road. You enter the enclosure by a gateway and immediately find yourself in a garden, well cared for by the Archaeological Department.

First we will look at the Hauz Khas itself. It is a great space nearly square. Two sides are nearly half a mile long and the other two nearly three furlongs. You can trace all the banks of the tank quite easily. In the centre is an island with the ruins of a pavilion on it. If you go there after the winter rains or in the monsoon you will see water in the corner nearest to you: otherwise the tank will probably be dry. This tank was filled by rain-water which drained off the ridge about a mile away. Behind that ridge there is now the new cantonments. If you walk round the tank (which I hope you will do) you will find a gap in the bank on the side opposite to the main buildings (and nearest to the ridge). This is probably where the water came in. In the old days the tank was filled during the rains and it must then have been a very fine sheet of water. We have nothing like it in Delhi today. In the hot weather Ferishta says that it dried up round the banks and then it was sown with sugarcanes, cucumbers, green melons and pumpkins. When Timur had defeated Mahmud Tughlak and Mallu Khan he encamped on the banks of the Hauz Khas before entering the city of Delhi. He says that it was so large 'that a man cannot shoot an arrow across it'. Probably the Hauz Khas was neglected in the troubles after Timur's invasion. It has never been used since. The tank is very fertile, and if you visit it during the cold weather you will see the floor of the tank waving with crops of various kinds.

The Hauz Khas was built by Ala-ud-din and was the private or royal tank of the king. That is why it is called the Hauz Khas. Firoz Shah Tughlak repaired it. He must have loved it very much, for he built a madrasa on its banks and his own tomb in one corner. The madrasa forms the two ranges of buildings at the corner

of the tank. You will notice that on top of the chief buildings are halls of pillars. Underneath there are rows of rooms with a verandah in front. In some places the verandah has fallen down, but in others it is still standing. The pillared halls were lecture rooms, where the students sat with the *maulvis*, and the rooms below were the seats of the students. You can count up these rooms for yourself, and see how many students the madrasa could hold. Very likely there were two students to each room. At one end of the building was a mosque which no doubt the students used. This madrasa was a college for the study of Arabic. It was founded by Firoz Shah and was the largest and best college of its time. This college also was ruined by Timur's invasion. In those days Delhi was a far greater seat of learning than it is today.

At the corner of the college stands the tomb of Firoz Shah himself. It is a square, strong-looking building, but most of its decoration has disappeared. Inside is the grave of the king, and beside him lie two of his family. He was nearly ninety years old when he died in 1388. In the garden outside the college are a number of little domes supported by pillars, or *chattris*. We do not know exactly what they were, but some of them are probably tombs. There is also quite a large pillared hall. It was perhaps a *majlis khana* or assembly hall for the college.

As you walk round the tank you will see a number of large tombs. These were tombs of noblemen of the Tughlak period. Most of them have no inscription and so we do not know exactly who were buried in them. Near the Qutb road there is another group of tombs. They were built later, in the fifteenth century, and they are also nameless.

ADDITIONAL NOTES

When you visit the Hauz Khas, you should explore for yourself the different parts of the madrasa—the lecture rooms, assembly halls, students' rooms and mosque. This will make it easier for you to imagine what a great madrasa was like. During the Sultanate Delhi was a great seat of learning. Altamsh was the first great patron of learning and most of the later kings also encouraged scholars. Scholars were rewarded by pensions and royal gifts. Colleges were supported by the grant of rent-free lands. After Timur's invasion many scholars fled or were killed; the lands were seized by others and so the college revenue ceased, and then the colleges were deserted. Delhi became a seat of learning again under Shah Jehan and Aurangzeb, but in the troubles of the eighteenth century the colleges lost their endowments again. While visiting the Hauz Khas yau can picture to yourself what college education was like in medieval India. The madrasas, like the one at Hauz Khas, were the universities of the time. Here Arabic was studied, and then the Koran, and Muslim theology and philosophy and law. From these colleges came the *maulvis* and *kazis* of the empire. Persian was studied by the nobles. But they usually had private tutors and did not go to colleges. The commercial classes (merchants, shopkeepers, etc.) learnt reading and writing in their vernacular (Hindi or Urdu) and had their own schools. There were no great Sanskrit colleges in Delhi and the Hindus who wanted to study Sanskrit seriously went to Benares.

The buildings at Hauz Khas are typical examples of the Tughlak style. Note the strong square pillars, the few arches, the absence of ornament. Note also the sloping walls of Firoz Shah's tomb.

A word of caution! There is a big drop from the madrasa to the tank below. Be careful that in your excitement you do not fall over!

18. TUGHLAKABAD

You can see Tughlakabad in the distance as you go along in the train towards Agra, or in a bus along the Muttra road, or from the Qutb Minar. But it is not so easy to get to it. Yet it is one of the best places to visit near Delhi in the cold weather. There are three ways of reaching it. Firstly, you can go by train to Tughlakabad station (Badarpur village) and walk about two miles to Tughlakabad. Secondly, you can go by road along the Muttra road to Badarpur, and then turn sharp right to Tughlakabad. Thirdly, you can go to the Qutb and there turn left to Tughlakabad. The most interesting thing is to make a round trip by road—that is to go one way and return the other. This is what we will do.

We will start along the Muttra road. After you have passed Nizam-ud-din you should keep a look-out on the left-hand side of the road. You will see a lot of brick-fields and if you are sharp you will also see some towers about twenty feet high shaped like this:



They stand in fields at intervals of about two miles and are *Kos-minars* or mile-stones. They were placed by Akbar along the Grand Trunk Road all the way from Agra to Ambala.

At Badarpur we turn right, cross the B. B. & C. I. railway, and soon come to Tughlakabad. We will drive right on until we come to a tomb with a marble dome and a wall round it on the left-hand side of the road. Now look around you. Close by you are the walls of the citadel or Fort of Tughlakabad. There is a gateway, and if you go inside you will see the ground strewn with ruins of every sort. You can climb up into the fort and sit on the battlements and look at the view.

Here the founder, Ghiyas-ud-din Tughlak, often sat and looked over the plains of Delhi. See how high and strong the walls are. See how grim and stern they look! See too, that the walls do not stand straight up, but are sloping. This was to make them stronger still.

Now we will look at the marble tomb. We walk along a little causeway of stone and enter a fortified enclosure. Inside this stands a tomb of red stone with a white marble dome. You can see this dome from the Qutb Minar. This tomb is that of Ghiyas-ud-din Tughlak, the founder of the Tughlak dynasty. Beside him lies his wife Makh Dumai Jehan, and his son Mohammad Tughlak, who built the Bijay Mandal and the Begumpur mosque, and died at Thatta in Sind in 1351.

Now why is the tomb fortified and why is there a causeway to it? Look round carefully, and you will see that the land is very flat and that the road is raised some feet above it. On one side is the city and on another are stony hills. In this space between the city and the hills was a lake or tank, and Ghiyas-ud-din's tomb was in the middle of this lake. The causeway was necessary to reach the tomb. The wall round the tomb was built to protect it from Mogul raiders who might loot it. Look again, and you will see that a stream runs into the plain from the city. This supplied the lake with water. Besides this there was the monsoon rain which came down from the hills. At the end of this level plain towards Badarpur there is a bund which kept the water in on that side. On the hill opposite is a small fort, called Adilabad. It was meant to protect the lake on that side.

If you are feeling very energetic you can walk right round the city of Tughlakabad. It is about three-and-a-half miles round.

Ghiyas-ud-din Tughlak was one of the *Maliks* of Ala-ud-din Khilji. He was Governor of Samana under his son. When Khusru Khan, 'the sweeper king', seized the throne, he marched to Delhi, and defeated and killed him in 1321. In those days the Moguls were very fierce and destructive, and every one feared them very much. Ghiyas decided to build a fortress which would be too strong for them to take. So he built Tughlakabad in these stony hills and finished it in less than four years. Because there was little water there he made the lake which I have just described.

Ghiyas-ud-din was a great soldier and a stern ruler. He restored order in Hindustan and repulsed the Moguls. Then he marched to Bengal and put down a rebellion there. At this time he quarrelled with Nizam-ud-din, as related in Chapter 8. On his return his son Mohammad went out to meet him at Afghanpur. Ghiyas sat under a pavilion and reviewed his troops. After some time Mohammad retired and elephants were brought before the king. One of them knocked against a wooden pillar and the whole pavilion fell on the king and killed him. Mohammad said it was an accident, but many people thought he had arranged it all on purpose.

Nizam-ud-din prophesied that Tughlakabad would be the abode of jackals and Gujars, and so it turned out. Mohammad Shah did not like Tughlakabad and built Jahanpannah. The city was deserted and today there is only a little village there—of Gujars.

ADDITIONAL NOTES

WHEN you go on this expedition, read in your books about Ghiyas-ud-din Tughlak. He was a fine and strong character, for he did not seek the throne and only marched to Delhi when his master's son had been murdered and the empire was

in confusion. He restored order and saved India for a time from the Mogul invasions.

There was one great defect about Tughlakabad, that was lack of water. Ghiyas made the lake in order to remedy this defect. But the wells of Tughlakabad only had bitter (or brackish) water, and there must have been much sickness. This lack of good water was probably one of the chief reasons why Mohammad Tughlak abandoned Tughlakabad.

In the city wall near to the bund which enclosed the lake on the Badarpur side there is a gateway. All the upper stone-work has fallen away and just the arch is left. You can see the keystone of this arch very clearly. It is an excellent example of the true arch with a keystone. It also illustrates the strength of the true arch, because though all the building above it has fallen this arch still stands.

The buildings of Tughlakabad are remarkable for their strength and solidity and for their sloping walls. Their effect has been compared to that of ancient Egyptian architecture, which is equally strong and solid, and also has sloping walls. They reflect the whole spirit of the Tughlak dynasty and the character of its founder, Ghiyas-ud-din Tughlak.

The walls of Badarpur were built in the early eighteenth century as a serai. The villagers moved into the enclosure, as in so many other places, when the time of troubles began. Badarpur marked the first full stage from Delhi to Agra along the Grand Trunk road. Badarpur is eleven miles from the Delhi gate.

19. SURAJ KUND

This is the longest excursion which we shall take from Delhi. You have to walk some distance and most of the country is bare of trees and rocky. So it is best to go to Suraj Kund in December or January when the weather is cold.

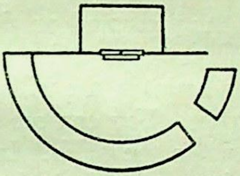
There are two ways of reaching Suraj Kund. The first is to go to Tughlakabad station by the B. B. & C. I. railway. Or else you can go to Badarpur along the

Muttra road. From there you must walk for about two miles across open country. There is a village about half-way where they will direct you. Towards the end you come to rocky country, and then suddenly you will come to a small valley with a bund across it. On the other side is a charming jhil. Over the hill on the right-hand side of the valley is the tank of Suraj Kund. The other way is this. You go by road to Tughlakabad. On the side nearest Badarpur is a little temple and dharmsala in a hollow. Here you will see a large signpost—To SURAJ KUND. A path leads for about two miles straight to the great tank. This is now well marked out so that you need no guide. There are always some country people at the temple if you want help of any sort.

What are we going to see? Suraj Kund is the site of the oldest city of Delhi of which there are any visible remains. This city was built by Anang Pal, a Tomar Rajput, in the early years of the eleventh century (about 1020 A.D.). It was probably occupied for about a century when the city was moved to the Qutb. We have no records of this time, and so we can only guess at the reason for the choice of this site. You will see that all the country round is very rocky and barren, and very hot in the summer. There is little water. But it is also very defensible. Now think what was happening in India about 1020. It was the time of Mahmud of Ghazni's invasions. He spread terror over all northern India. Very likely Anang Pal chose this site because it was very strong and out-of-the-way, and so he hoped that he would be safe from Mahmud of Ghazni.

Now we will start our walk—choosing the path from Badarpur. This brings us to a small rocky valley, with the bund and the jhil. The stream which runs down this valley is very small. But the city depended on it

for water. So the bund was built to keep the water in. First we climb the hill on the right-hand side of the bund. When you reach the top you will see just below you the great tank of Suraj Kund. It is a great semicircle of masonry. There are steps all round the semicircle. In the middle of the straight side are the steps of a large building. This was a temple to Surya, which gives its name to the tank. You will see that at one corner there is a gap in the masonry. This is where water flowed into the tank. There is still a small spring there.



Further round there is a gap in the steps and a stone road runs down to the water. This was for the elephants when they came down to the water to bathe. There is always water in the tank unless the season is very dry. Suraj Kund is the largest and finest Hindu monument in all Delhi.

From Suraj Kund we will go back to the bund and the jhil. Climb the hill on the other side. At once you will come across the remains of a city. There are stones and walls and pillars. There is also one well. I have never found another. What does this show? It shows that the city was very short of water. It explains why the king made tanks and lakes to keep the water in.

Next we go back to the bund and the jhil in the valley. But it is not yet time to return, for there is more to see. We must walk up the valley and follow the stream. The valley is very pretty, with palm trees and crops. It is about a mile long. After a time the valley enters a gorge, where the rocks on either side are quite high. Here there is a Gujar village. Just beyond the village there is a wall across the valley.

Anang Pal built this too. It is easy to climb up this bund and walk upon it. If you look carefully you will see that there is a gateway (or sluice) in the bund. This gate could be opened or shut, and so the flow of water was regulated. On the rocks above the bund is a chattri. I expect Anang Pal used to sit there and enjoy the cool breezes.

As you stand on the bund, look at the country around. The narrow valley opens out and forms a circular plain or basin in the hills. It is very fertile and green with crops. You can see the villagers working at their wells and in the fields. In the middle of the plain is a group of trees. This is the village of Anandpur. It is named after Anang Pal. It shows how the memory of great men continues in the countryside long after other people have forgotten all about them. All this smiling plain was a great lake in the time of Anang Pal. The big bund was built to keep the water in. It was this lake which supplied the city with water during the hot weather.

These ruins show us two things. First, that the time was one of great danger and insecurity, and secondly, that Anang Pal was a great and energetic king.

ADDITIONAL NOTES

WHEN you visit Suraj Kund think of Mahmud of Ghazni, as it illustrates the fear which he inspired. Mahmud took and sacked Meerut, but he did not come to Delhi. So he was very near to Delhi. Perhaps Suraj Kund was too strong for him. There are certain practical points to notice about a visit to Suraj Kund. It is the most difficult of all the excursions, but it is one of the most worth while. You should visit it if you possibly can. The trip requires a whole day. If you go from the temple at Tughlakabad be sure that you do not stray from the path on the way. The rocks are so confusing that you

can easily get lost. Before the path was clearly marked it was necessary to take a guide. Once you have reached the great tank the rest is easy. You have only to follow the valley from the little jhil and bund. When you are looking at the ruins of the city, you should take care you do not wander away too far.

The other route, from Badarpur, is over easier country, but it is a mile longer.

You will need some food arrangements. A Hindu party might arrange to cook food at the temple dharmsala. You should take your supplies with you, though there is a bazaar in Badarpur where any party could arrange for food.

PART IV—NEW DELHI

20. THE JANTAR MANTAR

THE *Jantar Mantar* or Delhi Observatory is in Parliament Street on the left-hand side as you go from Connaught Place to the Council House. It stands in a well-kept enclosure and is maintained by the Jaipur State, to which it belongs. You will usually see the Jaipur flag flying there.

The Observatory was built by Maharaja Jai Singh of Jaipur in 1710 A.D. when Delhi was still the capital of a flourishing Mogul empire. Jai Singh was a keen astronomer who studied Hindu, Muslim and European astronomical works. He found that the astronomical tables then being used by the pandits were defective, so that the actual times of eclipses, etc., were different from the times stated in the tables. He thought that this was due to the fact that the existing instruments were small and faulty. He therefore built these large instruments of his own invention. They were so solid that they could not shake, and so large that there could not be any error of calculation. Then he took observations of the stars for seven years in order to prepare a new catalogue of stars. But still Jai Singh was not quite satisfied. So he built similar observatories at Jaipur, Ujjain, Benares and Mathura (Muttra). Then he took observations at these places also and found that the observations in all these places fully agreed. So you see Jai Singh was a very thorough and a very patient scholar. As a result of his work the tables used by the pandits to predict the movements of the stars were corrected. These tables have been used ever since.

The Observatory contains six instruments. They are :

(i) *The Samrat Yantra* (The Supreme Instrument).

(ii) *The Jai Prakash* (Invention of Jai)—two complementary concave curved buildings, just to the south of the Samrat Yantra.

(iii) *The Ram Yantra*—two large circular buildings together forming a circle, to the south of the Jai Prakash.

(iv) *The Misra Yantra* (Mixed Instrument)—to the north-west of the Samrat Yantra.

(v) *A measuring platform* to the south of the Misra Yantra.

(vi) *Two pillars* to the south-west of the Misra Yantra.

The Samrat Yantra is the largest of all the instruments. It is a huge sundial. It is what astronomers call a gnomon or a right-angled triangle standing vertically upon the earth. The hypotenuse, or sloping edge, is inclined at the same angle as the latitude of Delhi (28° 37′) and so it always points towards the north pole and is parallel to the earth's axis. A staircase runs up this slope, so that you can easily climb up and read the figures marked on the edge. On either side of the sundial are two large brick quadrants, or quarters of a circle. It is on these quadrants that the shadow of the sundial falls, giving us the solar or sun time. You can read the time for yourselves on these quadrants. The marks on the northern edge of a quadrant show hours, minutes and seconds ; and on the southern edge *gharis*, *pals* and *vipals*. On any day you can watch the shadow moving round this great sundial and so see how the earth moves endlessly round the sun.

The Jai Prakash is a complicated instrument which Jai Singh himself invented. The two halves of the building,

form two hollows or cups which together represent the heavenly sphere. Important points and circles are drawn on it, and in the centre there is an iron pole, with four hooks on it facing North, South, East and West. Near the bottom of the wall facing the south side of the Eastern hemisphere is a hole. The sun shines through this hole only on one day in each year, 21 March, or the vernal equinox. The figures on the wall opposite show the sun's position in the heavens at the time of the equinox.

South of the Jai Prakash stands the **Ram Yantra.** It consists of two large circular buildings open at the top. Each building is a circular wall with a pillar in the middle. One building would have been sufficient, but two were built in order that spaces might be left for the observer to come in and out. Each of the two buildings is therefore not quite complete, but taken together they form one complete instrument. The purpose of the Ram Yantra is to read altitude and azimuth[1] of the stars. This corresponds to latitude and longitude on the earth. On the walls and floors are the figures for doing this.

About 50 yards north-west of the Prakash Yantra is the **Misra Yantra** or Mixed Instrument. It is called the mixed instrument because one building contains five separate instruments. One of these is the **Niyat Chakra Yantra.** It is a sundial like the Samrat Yantra. On each side of it are two graduated semicircles. These circles represent the meridians of Greenwich (England), Zurich (Switzerland), Notkey (Japan) and Serichew (Pic Island in the Pacific). They enable us to tell the time at these places when it is noon in Delhi, and the time at Delhi when it is noon in these places. The other instruments

[1] 'Azimuth' literally means 'vertical arc of sky from zenith to horizon. Angular distance of this from the meridian'.

are for various purposes. Your teachers will explain them to you.

The *two pillars* to the south-west of the Misra Yantra are built in order to determine the shortest and longest days of the year (21 December and 21 June). In December one pillar casts its shadow completely over the other pillar. In June it does not cast any shadow at all upon it.

ADDITIONAL NOTES

1. THE elements of the Observatory are:
 Latitude 28° 37′ 35″ N.
 Longitude 77° 13′ 5″ E. of Greenwich.
 Height above sea-level, 695 feet.
 Local time 21 minutes, 7.7 seconds after standard time.

2. The Samrat Yantra (or Supreme Instrument) is the central building of the observatory. It is built into a quadrangular excavation about 15 feet deep, 125 feet from east to west, and 120 feet from north to south. The foundation and some portion of it are below the ground level, the height now visible being 60.3 feet. It is in principle one of the simplest 'equal hour' sundials. It consists of a huge gnomon in the form of a right-angled triangle and two quadrants of a circle attached to it, one to the east and the other to the west. The triangle stands in the plane of the meridian, i.e. exactly in north-south direction. The larger side containing the right-angle measures 113.5 feet and is on the level ground while the shorter side is vertical and 60.3 feet high. The hypotenuse or the inclined edge of the gnomon is 128 feet long and is inclined to the horizontal at an angle of 28° 37′ which is nearly equal to the latitude of Delhi, so that the hypotenuse points towards the north pole and is parallel to the Earth's axis.

In order to enable an observer to read graduations on the inclined edge, the gnomon is duplicated and stairs are provided between the two inclined edges. The quadrants are arcs of circles whose planes are perpendicular to the edges of the gnomon and hence parallel to the plane of the Equator, so that the shadow cast on the quadrant by the gnomon meets the edges

of the quadrant at right-angles. The graduations on the inclined edges give declination (namely, the distance north or south of the plane of the celestial Equator). The portions of the quadrants near the points where they intersect the gnomon are now submerged under the ground, and hence the local times when the sun is near the meridian on either side of it cannot be read. The width of a quadrant is 7 feet 7½ inches. The graduations on the northern edge of a quadrant show hours, minutes and seconds while those on the southern edge show gharis, pals and vipals.

On the top of the gnomon there is a smaller circular vertical pillar on which is mounted a horizontal sundial of the European type which was probably constructed in 1910. (*N.B.*—The style of this European dial is now broken and so the dial has become useless.)

In the mass of masonry work that supports the east quadrant there is a chamber which contains the Shashthamsa Yantra (the Sextant). This is a large graduated arc 60° in length built on a wall in the plane of the meridian. There is a small orifice near the top of the quadrant, and through it the sun, as it crosses the meridian, shines on the arc and indicates its meridian altitude (i.e. altitude when it is on the meridian). (*N.B.*—The orifice is still there but the arc of 60° is obliterated and so the Shashthamsa Yantra is now out of order.)

3. The Jai Prakash is situated immediately south of the Samrat Yantra and consists of two complementary concave hemispheres. The diameter of each hemisphere is 27 feet 5 inches. The circle forming the rim of each hemisphere is the horizon and is divided into degrees and minutes. The lowermost point in the centre represents the zenith. The two hemispheres are so constructed that some parts have been left out in each with a view to providing access to the different parts of the instrument for reading graduations, the vacant parts of one corresponding with the built parts of the other, so that the two hemispheres taken together show the complete surface of the celestial spheres and are a representation of it with the important points and circles drawn on it. Originally cross-wires were stretched across each hemisphere north to south and east to west, at the point of intersection of which there was a circular piece of metal with a hole in the centre. The image of the

sun passing through this hole on the concave surface indicated the position of the sun. The cross-wires are no longer there, but in the centre of the hemisphere there is now a vertical circular iron pole of about 2 inches in diameter equal in height to the radius of the hemisphere and at its top four hooks facing north, east, south and west are fixed.

Near the bottom of the wall facing the south side of the eastern hemisphere there is a hole through which rays of the sun shine on a graduated arc on an inside wall of the supported chamber at one moment only in the year, namely, at the vernal equinox which occurs each year on 21 March. The graduations on the arc indicate the sun's position in the heavens at the vernal equinox.

4. The Ram Yantra is situated south of the Jai Prakash and consists of two large circular buildings open at the top. Each building consists of a circular wall and a circular pillar at the centre. The inside radius measured from the circumference of the central pillar to the wall is 24 feet $6\frac{1}{2}$ inches and the same is the height of the walls and pillar. The diameter of the central pillar is 5 feet $3\frac{1}{2}$ inches. The walls and floor are graduated to read azimuth and altitude. The horizontal floor is cut up into 30 sectors at spaces of 6 degrees. The graduated sectors are supported on pillars 3 feet high so that the observer can place his eye at any point on the scale. The walls also are broken up in such a manner that one pillar of the wall is joined to one sector. At the sides of each opening of the walls there are notches for placing sighting bars, though there are no such bars now. The central pillar is graduated by vertical stripes each 6° in width. The two buildings could have been made only one by having the circular floor and walls continuous without leaving vacant spaces in them, but to provide room for the access of the observer to all parts of the instrument, the circular floor has been divided into sectors and only alternate sectors are drawn in one building while those left out are built in the other building. Thus the vacant spaces in one correspond with the sectors in the other and vice versa. The same is the case with the pillars of the circular walls. The two buildings are thus complementary, i.e. part of one and the same instrument. The use of this instrument is to find altitude and azimuth of heavenly bodies.

5. The Misra Yantra (or Mixed Instrument) is situated to the north-west of Samrat Yantra at a distance of 140 feet from it. It is called the Mixed Instrument because it combines in one building five separate instruments, viz:

(i) The Niyat Chakra Yantra.
(ii) The Samrat Yantra.
(iii) The Agra Yantra.
(iv) The Dakshinovritti Yantra.
(v) The Karkarasi Valaya.

(i) The Niyat Chakra Yantra occupies the middle of the building and consists of a gnomon with two graduated semi-circles on either side, ending at the central gnomon. The centres of the semi-circles lie on the gnomon, and at these centres there are holes to hold a rod or stick. The semi-circles are so constructed as to represent the meridians of Greenwich, Zurich, Notkey (a village in Japan) and Serichew (a town in Pic Island in the Pacific Ocean, east of Russia). We can therefore find the declinations of the sun at those times at Delhi which correspond to the noon at these four places, and can also find the times when it is noon at these places.

(ii) On either side of the Niyat Chakra and joined to it is half of an equinoctial dial built on the same principle as the large Samrat Yantra. The half-instrument to the west gives time and declination before noon and the other half-instrument to the east gives time and declination after noon.

(iii) The Agra Yantra (or amplitude instrument) is the second quadrant on the west side of the building. The purpose for which this was constructed is not definitely known.

(iv) The Dakshinovritti (meridian circle) is a graduated semi-circle on the eastern wall of the building and is made exactly in the North and South line, starting from 0° in the North and South to 90° in the centre. At the centre of this arc is a hole in which a peg can be fixed. It corresponds to the modern transit circle. Its use is to observe the altitude of a heavenly body when it is passing the meridian.

(v) The Karkarasi Valaya, or 'circle of the sign of Cancer', is a graduated semi-circle engraved in plaster on the northern wall of the building. It is made in the east-west line, starting from 0° in the east to 180° in the west with 90° at the

bottom. At the centre a peg is fixed which projects outwards from the wall towards the north. The inclination of the northern wall to the vertical is about 5°. The sun, therefore, shines over the north wall for a short period and the shadow of the centre peg falls on the graduated circle, showing the sign of the Zodiac in which the sun is passing.

6. The two pillars to the south-west of the Misra Yantra distant 17 feet with the line joining their centres pointing 35° east of north determine the shortest and the longest days of the year, which occur on 21 December and 21 June respectively. In one case the southern pillar casts a full shadow on the other pillar, while in the other case it does not cast any shadow at all on it.

N.B.—To the west of the Samrat Yantra is a small building (a chowkidar's house) and on it is fixed the Jaipur Flag.

21. NEW DELHI

Your knowledge of Delhi will not be complete without a visit to New Delhi.

New Delhi was planned by two architects—Sir Edwin Lutyens and Sir Herbert Baker. Sir Edwin Lutyens is now President of the Royal Academy, which is the great artistic body of England. He designed the Viceroy's House, which is the best building in New Delhi. The style of the principal buildings is what we call Classical or Greek. There are pillars and domes, but very few arches. When you find any arches you will see that they are round and not pointed. The reason why the Classical or Greek style is used in Delhi is that this style is suited to northern India. Ancient Greece was a hot and dry country. The climate was rather like the climate of northern India. In summer it was not quite so hot, and the cold weather was a little colder. But in Greece the air is clear, the sky is blue and the sun usually shines.

6

But while the style is Classical or Greek the *details* of the buildings are Indian. For example, in the Secretariat and the Viceroy's House you will see that the columns (or pillars) are like those used at Sarnath by Asoka. There are stone and marble screens or *jalis*, etc. All this work was done by Indian masons. Some of them came from Agra and were the descendants of the men who built Akbar's Palace and the Taj. Some came from Jaipur and some from other parts of Rajputana and India.

There is one other thing to notice about New Delhi, that is, the planning of the city, or the arrangement of the streets. The architects have arranged that all the main streets shall have beautiful vistas or views at the end of them. Thus Kingsway has the Viceroy's House at one end and the Purana Kila at the other. Parliament Street has a view of the Jama Masjid, and so on. You should look out for these vistas as you drive about New Delhi.

Many of the streets have been given the names of historical characters in the history of India. Look at the names of the streets and see if you know anything about the names given.

Now we will take a drive through New Delhi, starting from the Ajmer Gate. First we will cross the great new bridge to New Delhi station. Just beyond this you will see the Lady Hardinge Serai. This is one of the few buildings built in the Mogul style. Then we pass Connaught Place and the Lady Hardinge Medical College, and drive up Parliament Street. The big round building is the Council Chamber. Outside it is a great stone fence or railing. This is interesting because it is a copy of the stone railings built by Asoka at the great stupa of Sanchi, near Bhopal. If the Assembly is not sitting you can go

inside and see the Assembly Chamber, the Council of State and the Chamber of Princes. The internal decoration is very fine. Notice the stone lamp-posts outside the building. These are copies of Mogul lamps at Agra.

Next we come to the great open space outside the Secretariat. On the Secretariat buildings you will see chattris in the Mogul style. There are also carved elephants and bell ornaments, which are copied from Hindu architecture. In the space between the two Secretariat buildings are columns which have gilt ships on the tops. These represent the different Dominions of the British Empire. You should walk through the corridors of the Secretariat and see the courtyards inside. The Secretariat was designed by Sir Herbert Baker.

In front of you is now the Viceroy's House. It is the best proportioned building in New Delhi. The dome is specially fine. In front is the column presented by the Maharaja of Jaipur. On the top of it is the Star of India. Behind the house is a beautiful Mogul garden.

From the Viceroy's House we will drive back to Connaught Place. Turn left by the Regal Cinema and drive right round the Willingdon Crescent. At first the road goes straight. Near the end of the straight is the Talkatora Garden. You will see that part of this is a Mogul garden. Just here the Marathas fought a battle with the Moguls in 1738. Two Mogul armies were near Agra, but the Marathas stepped between them, rode 120 miles in two days and plundered the fair at Kalka Devi near Okhla. The young nobles went out to meet them. But they were defeated at Talkatora. This is the first time that the Marathas came to Delhi.

The Willingdon Crescent goes right round the Viceroy's House. You have a fine view of the house all the way. When we have got right round we come to the

Commander-in-Chief's House. Outside it is the War Memorial to the Indian Army. Then we will drive down Aurangzeb Road till it joins Prithvi Raj Road. This leads us to the great War Memorial Arch. Round this space the Princes are building their palaces. The chief ones are those of Hyderabad, Baroda, Bikaner, Jaipur and Patiala. A little way along Curzon Road is the Travancore Palace. It is not very large, but is one of the most beautiful.

We will return along Hardinge Avenue and under the railway bridge. Just beyond on the right is the mosque and tomb of Sheikh Abdun Nabi. He was one of Akbar's orthodox opponents. He went to Mecca, and while there he heard of the rebellion of Akbar's brother, Mohammad Hakim. He was so pleased that he returned at once to join in it. But when he arrived in Sind the rebellion was finished and he was taken prisoner by Akbar. Soon after a mob burst into his prison and killed him. So even this old building has an exciting history.

ADDITIONAL NOTES

The Assembly. A visit to the Legislative Assembly when it is in session will be interesting and instructive. Your teacher can get tickets from any member of the Assembly. Notice the President in his wig, like the Speaker of the House of Commons, and also how the Government members sit on his right hand and the Opposition on the left. You should go early because the public galleries are usually crowded.

The Viceroy's House. Permission to visit the Viceroy's House can sometimes be obtained when the Viceroy is not in residence. The best parts of the House are:

1. The circular **Throne Room,** where Investitures and Durbars take place.
2. The **Ballroom.** Notice specially the ceilings. The painting

in the centre is of Fateh Ali Shah of Persia, and the Mogul style decoration is by Italian artists.

3. The **Banqueting Hall.** Here is the Viceregal gold and silver plate. Round the walls are pictures of many of the Governors-General and Viceroys. It will make people feel more real to you if you can see their pictures.

The Museum. This is in Queensway just beyond the point where it crosses Kingsway. It is worth a visit by itself. Here you will find a wonderful collection of paintings brought back by Sir Aurel Stein from the buried cities in Central Asia. They date from the 1st to the 6th century A.D. and they show how Indian influence had spread with Buddhism right into Central Asia. The Curator will be very glad to show you round and to explain everything.

In the Record Office nearby is another part of the Museum where there is a fine collection of Tibetan banners and other objects. The full name of this Museum is the Museum of Central Asian Antiquities.

PART V—THE ARCHITECTURE OF DELHI

22. THE ARCHITECTURE OF DELHI

I. HINDU ARCHITECTURE

BEFORE the Muslims came to Delhi the Hindus built their temples in what we now call the Jain style of northern India. The finest temples of this style which still exist are the Jain temples at Mount Abu in Rajputana. They are all built of marble and are very beautiful indeed. You can see all that survives of this style in Delhi in the court of the great Qutb mosque. The pillars of this court were taken from temples by Qutb-ud-din Aibek and used for his new mosque.

The special thing to notice is that the Hindus of those days did *not use the arch*. They used square pillars to support the roofs of their buildings. They did not build domes either. Instead they laid one stone over another until they met in the middle as Fig. 1. On the pillars they carved the figures of gods. They also carved various ornaments, such as temple bells, flowers and trees. The carving of flowers and trees is called *naturalistic* because it is an imitation of nature. This is what the Muslims found when they captured Delhi in 1192 A.D.

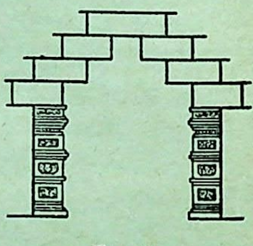


FIG. 1

II. THE SLAVE KINGS

When Qutb-ud-din Aibek came to Delhi, the first thing he wanted to do was to build a mosque. And

of course he wanted to build the same sort of mosque that he knew in his own land of Ghor (modern Afghanistan). Now the architects of Ghor liked *pointed arches and domes* and they wanted to have them in Delhi. But the Hindu workmen had never used arches and their own builders were far away.

The Arch

Let us understand the principle and use of the arch. The arch consists of a number of stones so cut and arranged that they form the circumference of a circle whose centre is the centre of the arch.

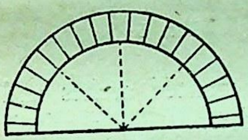


FIG. 2

Thus the centre stone of the arch is called the keystone, because it is that stone which holds the arch together. It does not matter whether the arch is pointed or round, the principle is the same.

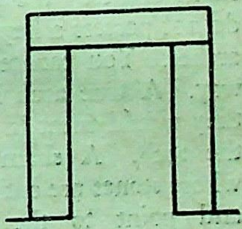


FIG. 3

The *use* of the arch is that it will carry much bigger weights than pillars supporting horizontal slabs like Fig. 3. In the pillar system the weight presses downwards, and if it gets very heavy the stone slab on top will break. But the weight on an arch presses the stones more firmly together instead of breaking them apart. So the arch is much stronger than the pillar and will bear much heavier weights. In this respect the pointed arch is even better than the round arch.

The Romans liked the round arch, but the Arabs liked the pointed arch. The first Arab building with pointed arches was the mosque of Samarra in Iraq, built in

752 A.D. After that all Muslims used the pointed arch and also the Europeans in the Middle Ages. The European style of pointed arches is called the Gothic style.

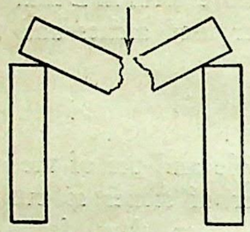


FIG. 4

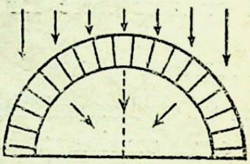


FIG. 5

So we have in Delhi kings who wanted arches and builders who did not know about them. The result is the *style of the Slave Kings.*

In this style you will find that pillars are used for the main mosque building and at the west end are large sham arches. We call these arches sham because they do not possess a keystone. They are just *cut* to look like arches. You can tell a true form a sham arch in this way. A true arch is one whose stones are cut so that they would meet in the centre of the arch. A sham arch is one whose stones are cut quite straight and point to the ground like Fig. 6.

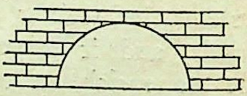


FIG. 6

Examples :

The arches of the great Qutb mosque.
Sultan Ghari's tomb.
Arhai-din ki Jhampra mosque, Ajmer.

The next thing to notice is that the Muslims did not allow any representation of living things on their buildings. But the Hindu workmen were still allowed to

carve flowers and trees. You will see this naturalistic carving on the pillars of the arches of the Qutb mosque. The Arabic texts are almost smothered by this carving.

Altamsh brought craftsmen from Ghor, who introduced the decorative patterns of the Muslim world. These are called geometrical or formal, because they are like the figures of geometry and have no resemblance to living nature. *Examples:* The first is on the arches of Altamsh's extension of the Qutb mosque. The next is on Altamsh's tomb close by.

The Khiljis

As time went on more workmen came and introduced the knowledge of the true arch. This is the special feature of the buildings of Ala-ud-din Khilji. He used the true arch and he used the geometrical pattern. He also used a dome. The principle of the dome is that of the true arch applied to a roof. So now we have the first Muslim style complete. Its marks are: (i) the arch instead of the pillar; (ii) the dome instead of a flat roof or the *shikara*; (iii) geometrical instead of naturalistic designs for carving.

There is no trace of Hindu architecture left.

Examples:

The Alai Darwaza at the Qutb.

The Jama'at Khana Mosque at Nizam-ud-din.

Both these buildings are very fine.

III. THE TUGHLAKS

We have seen how the Slave and Khilji kings gradually got rid of all the specially Hindu features in their buildings. Now we shall see how they were brought back again, and used to form a truly Indian style of

architecture. The Tughlak kings had a very special style of their own. *Firstly*, it was very simple and had very little ornamentation. The materials they used were plain stone covered with plaster instead of the rich red stone of the Khiljis and the Moguls. For the reason of this see Chapter 5. *Secondly*, their buildings were very strong and solid. They often had sloping walls, and remind us of the great buildings of Egypt. They all make us think of fortresses, even if it is a mosque or a college at which we are looking. In this they reflect the spirit of the times, because Hindustan was through all these years threatened by the wild Moguls who had destroyed the civilization of Iran. *Thirdly*, the Tughlak buildings are all very well proportioned. They give us the impression that their shape is just right, neither too much nor too little. *Fourthly*, they use in their buildings Hindu features. One of these is the square pillar supporting a roof or sometimes a doorway. Another is the lotus ornament. There are many Tughlak buildings in Delhi. Here are some examples of each of these four points :

(i) Firoz Shah Kotla, Firoz Shah's tomb at the Hauz Khas.
(ii) Tughlakabad, Ghiyas-ud-din Tughlak's tomb.
(iii) Any of the Tughlak buildings illustrate this, but note specially Ghiyas-ud-din's tomb, Firoz Shah's tomb and the mosque at Firoz Shah Kotla.
(iv) The madrasa at the Hauz Khas.

IV. THE FIFTEENTH CENTURY

Sayyids and Lodis

The style of the fifteenth century is a continuation of the previous Tughlak style. There was still a shortage

of money, so that the expensive materials of the Khiljis and the Moguls could not be used. But there was development in design and increasing fusion of Hindu and Muslim elements to form a genuine Indian style. This process reached its furthest point in the buildings of Sher Shah. Let us now notice the chief of these developments.

The Tomb

The earlier tomb was a square building with a dome on the top. In the fifteenth century, however, the square became an octagon. Round the tomb was built a verandah. This verandah was supported by square pillars in the Hindu style. The dome was now placed on a drum, or circular piece of masonry like Fig. 7.

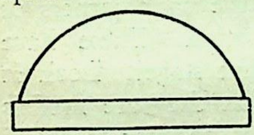


FIG. 7

The domes were at first *flat* or half-domes, but later in the century, as the builders became more skilled, they became larger, until they became complete semi-circles, or full domes. The first full dome in Delhi is that of the Bara Gumbad in the Willingdon Park. The top of the dome was always surmounted by the lotus. There was a space round the dome, on the roof of the verandah. This space was filled up by chattris, one on each of the eight sides of the dome. These chattris also had Hindu pillars. The purpose of these chattris was to hide the drum from view, and the purpose of the drum was to make the dome higher. The impression we receive is that of a cluster of domes around the great central dome. Inside, the walls were plastered, decorated with Arabic texts and painted in various colours.

Examples:

The tombs of Mubarak Shah Sayyid and Sikandar Lodi in the Willingdon Park.
The nameless tomb at Khairpur near the Moth-ki-Masjid.
Isa Khan's tomb near Humayun's tomb.

The finest of all these tombs is Sher Shah's tomb at Sasseram, near Gaya, Bihar.

The Mosque

The mosques had no minarets. The call to prayer was given from the roof. But at the back corners of the mosque were placed little towers. These have sloping, rounded sides and are in five stages. Look at them carefully and you will see that they are models of the Qutb Minar. This feature is peculiar to Delhi and to the fifteenth century. An example of this is the Bara Gumbad mosque in the Willingdon Park.

The finest buildings of this period are those of Sher Shah. They are the finest, firstly, because they have the best proportions; secondly, because in them are blended different coloured stones which form a beautiful colour scheme, and thirdly, because the Hindu and Muslim features are now mixed together in perfect harmony. You will not realize that these different features exist unless you specially look for them.

Examples:

Sher Shah's mosque in the Purana Kila.
The Moth-ki-Masjid.
The gateway of the Purana Kila.

V. THE MOGULS

The Mogul style really began with the return of Humayun to Delhi in 1555. The first thing which strikes us is that their buildings are much more magnificent than the previous ones. They are much larger, and red stone and marble are freely used. This is because the Mogul emperors were far more powerful and richer than the Sayyids and Lodis. They had fewer enemies than the Tughlaks or Khiljis, and so had more money to spend on buildings. Most of the Mogul emperors were men of great taste and judgement. So they chose their architects or *ustads* well, with the idea of enriching with beauty not only India, but the whole world.

The Garden

The Moguls brought some new ideas from Iran. One of these was the use of beautiful blue tiles on their domes. You can see some of these on the tomb in the middle of the main road opposite Humayun's tomb. Another was the formal or geometrical garden. In Iran, which is hilly, these gardens were arranged in seven terraces, representing the seven stages of Paradise. Water ran down the centre of these gardens. The Moguls loved running water, because in Afghanistan and Iran water and rain are scarce, and you can only have a garden where there is a spring of water. Sometimes they built pleasure gardens only. The Shalimar gardens at Lahore and Srinagar are still in working order. They also always enclosed their tombs in gardens. The tomb was a pleasure house until the death of the owner, and then his descendants used pavilions at the side of the garden. You can see how a tomb garden was laid out at Humayun's tomb and Safdar Jung's tomb. At Safdar

Jung's tomb you can see the pavilions used by visitors after his death.

The Tomb

The Mogul tomb differed from the previous ones in several ways. It was square instead of octagonal, and it had no verandahs. Above all, it was placed on a large stone platform. The dome was a complete semi-circle and was placed on a high drum. At first the dome had no lotus on it, only a metal crescent (as in Humayun's tomb), but later they went back to the lotus. At each corner of the tomb was a chattri. The drum was hidden by a great darwaza or doorway on each side of the tomb. You can see all these things for yourself when you visit Humayun's tomb. The dome was of white marble and the building of red stone.

As time went on the dome became more than a semi-circle, that is to say, bulbous, like Fig. 8. You can tell the date of a Mogul tomb roughly by two tests. The later the date of the tomb, the more bulbous is the dome, and the poorer is the material employed. Compare in this respect Humayun's tomb with Safdar Jung's tomb.

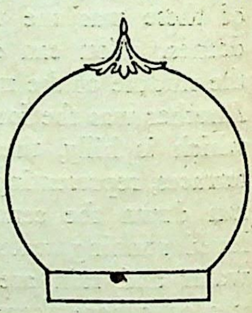


FIG. 8

Sometimes the Moguls added minarets to their tombs. You can see how this developed in Akbar's tomb at Sikandra, Agra, in Jehangir's tomb at Lahore, and in the Taj Mahal. But most of the tombs had no minarets.

Examples :

Humayun's tomb.
Abdur Rahman Khan Khanan's tomb.
Atgah Khan's tomb.
Safdar Jung's tomb.

The Mosque

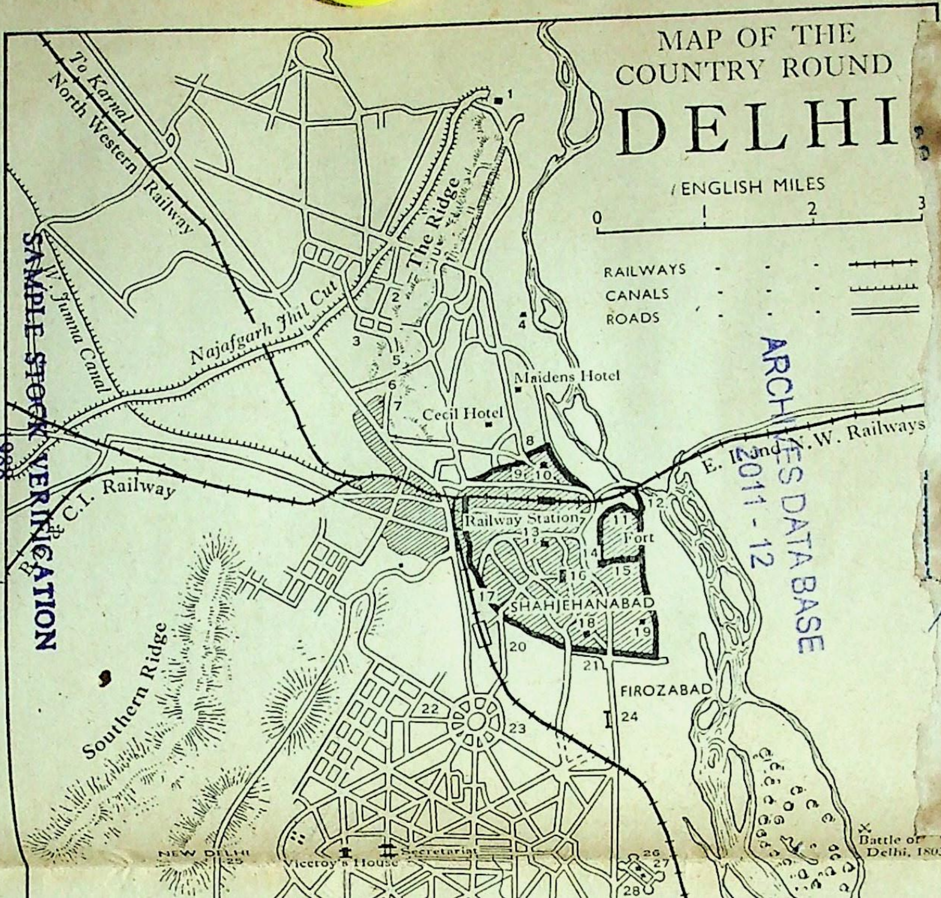
The Moguls of course followed the usual plan of all mosques. But they added some special features of their own. The first was the minaret. The minaret was borrowed from Persia, and there were usually two of them. The Jama Masjid has two, but none of the earlier Jama Masjids had any. Remember that the Qutb Minar was probably a Tower of Victory, not an ordinary minaret.

The second development was in the domes. These were placed on drums and were bulbous in shape. The later the date of the mosque, the more bulbous the dome. The domes were of white marble. But they also had thin strips of black marble running down them. The later the date the thicker are these strips. Compare the dome of the Jama Masjid with those of the Zinat-ul-Masajid, Daryaganj, which was built sixty years later.

As with the tombs, in later days (from 1700 onwards) the mosques deteriorated. The domes became more bulbous. The strips in the domes became larger, and the proportions of the buildings were not so good. Above all the materials used were inferior. This was because there was less money. The many wars prevented much building and so good architects were not encouraged and took up other occupations. Compare the Jama Masjid with the Sonehri Masjid outside the Fort (1754) or with the mosque at Safdar Jung's Tomb.

Examples:

The Jama Masjid.
The Fatehpuri Masjid.
The Zinat-ul-Masajid.
The Arabic College mosque.



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10 St. James's Church
11 Red Fort
12 Salimgarh
13 Chandni Chowk
14 Lahore Gate of Palace
15 Delhi Gate of Palace
16 Juma Masjid
17 Shahjehanabad
18 Kalan Masjid
19 Zinat-ul-Masajid
20 Anglo-Arabic College
21 Delhi Gate of City
22 Lady Hardinge Medical College
23 Jantar Mantar
24 Firozabad
25 New Delhi
26 Purana Kila
27 Sher Shah's Mosque
28 Sher Mandal
29 Tomb of Safdar Jung
30 Tomb of Muhammad Shah Sayyid
31 Tomb of Sikandar Lodi
32 Nameless tomb at Khairpur
33 Khairpur Mosque and ...
34 Tomb of Afgan Khan
35 Tomb of Humayun

31 Tomb of Sikandar Lodi
32 Nameless tomb at Khairpur
33 Khairpur Mosque and ...
34 Tomb of Afgan Khan
35 Tomb of Humayun
36 Mosque and Tomb of Isa Khan
37 Jama'at Khana Mosque
38 Chausath Khamba
39 Tomb of the Khan Khanan
40 Mirza Najaf Khan's Tomb
41 Tomb of Mubarak Shah Sayyid
42 Moth-ki-Masjid
43 Hauz Khas
44 Tomb of Firoz Shah
45 Siri
46 Bijay Mandal
47 Jahanpannah
48 Walls of Roshan Chiragh Delhi
Begumpur Mosque
Khirki Masjid
Tomb of Bahlol Lodi (reputed)
52 Old Delhi
53 Sultan Ghari's Tomb
Tomb of Adham Khan
Alai Minar
Tomb of Altamsh
Qutb Minar
Quwwat-ul-Islam Mosque
Alai Darwaza
Dargah of Khwaja Kutb-ud-din
61 Moti Masjid (in Kutb-ud-din's Dargah)
Tughlakabad
Tomb of Ghiyas-ud-din Tughlak
Adilabad



6